

SCIENCE FICTION CHRONICLE

THE SCIENCE FICTION & FANTASY NEWSMAGAZINE

Oct-Nov 1998 • Issue 199

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Dan Simmons, Allen Steele,
Stephen Baxter, Others, Win

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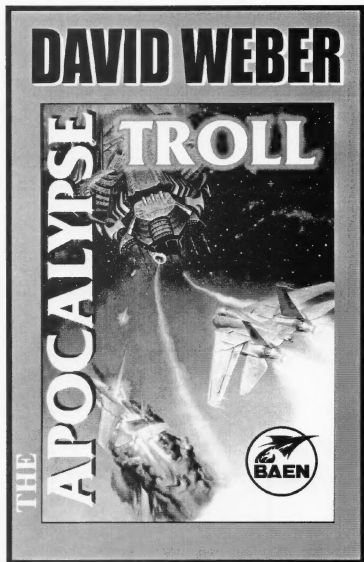
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SCIENCE FICTION CHRONICLE

THE SCIENCE FICTION & FANTASY NEWSMAGAZINE

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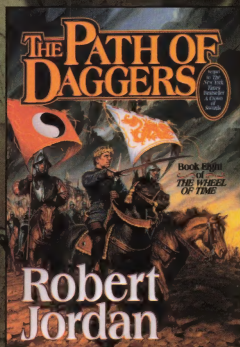
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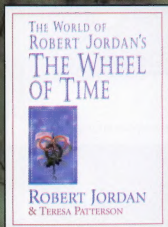
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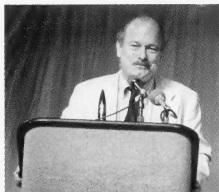
"[With The Wheel of Time] Jordan has come to dominate the world Tolkien began to reveal. . . . Jordan has created a universe so detailed that elaborate commentaries have developed on the Internet, news groups debate the fates of characters, sites on the World Wide Web attempt to foretell events looming in the promised eighth, ninth, and tenth volume of this series. . . . The evil laced into the forces of good, the dangers latent in any promised salvation, the sense of the unavoidable onslaught of unpredictable events bears the marks of American national experience during the last three decades."

—*The New York Times*



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HEADLINES



Joe Haldeman accepts his Hugo Award



Mike Resnick at the podium

1998 Hugo Award Winners

The 1998 Hugo Awards/John W. Campbell Award were presented during Bucconeer, the 56th World Science Fiction Convention, held August 5-9 in Baltimore. Mike Resnick's report on the Hugo ceremony and Hugo voting/nomination information are both in this issue. Winners are:

Novel: *Forever Peace* by Joe Haldeman (Ace).

Novella: "Where Angels Fear To Tread" by Allen Steele (10-11/97 *Asimov's SF*).

Novellette: "We Will Drink A Fish Together" by Bill Johnson (5/97 *Asimov's SF*).

Short Story: "The 43 Antarean Dynasties" by Mike Resnick (12/97 *Asimov's SF*).

Related Book: *The Encyclopedia of Fantasy* edited by John Clute and John Grant (Orbit, St. Martin's Press).

Dramatic Presentation: *Contact* (Warner Brothers/South Side Amusement).

Professional Editor: Gardner Dozois.

Professional Artist: Bob Eggleton.

Semiprozine: *Locust* edited by Charles N. Brown.

Fanzine: *Mimosa* edited by Nicki & Richard Lynch.

Fan Writer: Dave Langford.

Fan Artist: Joe Mayhew.

John W. Campbell Award [for Best New SF Writer of 1996-1997]: Mary Doria Russell.

769 valid ballots were received; they were counted and verified by Hugo Administrators John Lorentz and Ruth Sachter, with software developed by Jeffrey L. Copeland. The Hugo Administrators also have a website, <www.spiritone.com/~jlorentz/hugos>.



Allen Steele accepts a kiss from presenter Connie Willis, as Emcee Charles Sheffield, in pirate costume, looks on



John Clute accepting his Hugo Award



Richard and Nicki Lynch, right, accept the Hugo for *Mimosa* from Fan Guest of Honor Milton Rothman, left

17th Science Fiction Chronicle Reader Awards

Best Novel: *The Rise of Endymion* by Dan Simmons (Bantam Spectra)

Best Novella: "...Where Angels Fear To Tread" by Allen Steele (10-11/97 *Asimov's*)

Best Novellette: "Moon Six" by Stephen Baxter (3/97 *SF Age*)

Best Short Story: "The Hand You're Dealt" by Robert J. Sawyer (*Free Space*, Tor)

Best Dramatic Presentation: *Contact* (Warner Bros.—Robert Zemeckis, director; Carl Sagan & Ann Druyan, story; James V. Hart & Michael Goldenberg, screenplay)

Best Professional Artist: Bob Eggleton • **Best Fan Artist:** Brad Foster

Best Pro Editor-Magazines: Gardner Dozois (*Asimov's SF*)

Best Pro Editor-Books: David Hartwell (Tor Books, various anthologies)

Best Semiprozine: *Science Fiction Chronicle* edited by Andrew I. Porter

Best Fanzine: *Mimosa* edited by Nicki and Richard Lynch

Best Fan Writer: Dave Langford

Notes: As in all previous years, winners were picked using a weighted voting method, unlike the Hugo Awards. Complaints that these awards do not duplicate categories in the Hugo voting miss the point that if the two awards were exactly alike, there'd be no point in SFC having its own Awards. All voters receive a free one issue extension of their subscriptions. Also, ending a long tradition, starting this year, only winners are listed, not second and third place finishers. This should make winning more delicious, and alleviate the suffering of those who didn't quite make the grade. Winners receive a spiffy certificate, and a free one year subscription (or extension) to SFC.

Philadelphia Wins 2001 Worldcon, Besting Boston-in-Orlando Bid

In a surprising upset, fans voting before and during Bucconeer chose Philadelphia as the site of the 2001 worldcon, over a bid that used to be for Boston, but which moved because of high hotel prices to Orlando, Florida.

Ballots mailed in before the convention had the Philadelphia bid, "The Millennium

Philcon," leading 181 votes to 169 for "MagiCon 2". Philadelphia led voting at the convention Wednesday through Friday, with the final vote 1,145 for Philadelphia, 940 for Orlando.

The Millennium Philcon will be held at the Philadelphia Convention Center and adjoining Marriott Hotel, August 30-September 3rd, 2001. Guests of Honor are Greg Bear (writer), Stephen Youll (artist), Gardner Dozois (editor), George Scithers (fan), with Esther Friesner toastmaster. Attending memberships are \$125, with those who voted in the race paying \$60. Presupporters pay only \$50. For more information, see the convention calendar.

World Fantasy Award Nominations

Novel: *Trader* by Charles de Lint (Tor); *The Physiognomy* by Jeffrey Ford (Avon); *American Goliath* by Harvey Jacobs (St.

Martin's); *The Gift* by Patrick O'Leary (Tor); *Dry Water* by Eric Nyland (Avon).

Novella: "Streetcar Dreams" by Richard Bowes (4/97 *Mag. of Fantasy & SF*); "The Dripping of Sundered Wineskins" by Brian Hodge (*Love In Vein II* edited by Poppy Z. Brite, HarperPrism); "The Fall of the Kings" by Ellen Kushner and Delia Sherman (*Bending The Landscape: Fantasy*, White Wolf Borealis); "Coppola's Dracula" by Kim Newman (*The Mammoth Book Of Dracula*, Raven imprint, Robinson UK); "The Zombies of Madison County" by Douglas E. Winter (*Dark Of The Night*, Pumpkin Books).

Short Fiction: "Dust Motes" by P.D. Cacek (*Gothic Ghosts*, Tor); "Fortune and Misfortune" by Lisa Goldstein (5/97 *Asimov's SF*); "Get a Grip" by Paul Park (3/97 *Omni On Line*); "The Inner Inner City" by Robert Charles Wilson (*Northern Frights* 4, Mosaic Press); "Audience" by Jack Womack (*The Horns Of Elfund, Roc*).

Anthology: *Modern Classics Of Fantasy* edited by Gardner Dozois (St. Martin's); *Bending The Landscape: Fantasy* edited by Nicola Griffith and Stephen Pagel (White Wolf Borealis); *Northern Frights* 4 edited by Don Hutchison (Mosaic Press); *Dark Terrors* 3 edited by Stephen Jones and David Sutton (Gollancz); *Millennium [aka Revelations]* edited by Douglas E. Winter (HarperVoyager/HarperPrism).

Collection: *Giant Bones* by Peter S. Beagle (Roc); *Driving Blind* by Ray Bradbury (Avon); *Fractal Paisleys* by Paul Di Filippo (Four Walls Eight Windows); *The Throne Of Bones* by Brian McNaughton (Terminal Fright); *A Geography Of Unknown Lands* by Michael Swanwick (Tigereyes Press).

Artist: Rick Berry; Jim Burns; Alan Lee; Don Matz; Dave McKean.

Professional: Ellen Datlow (for editing and anthologies); Gardner Dozois (for editing and anthologies); *The Encyclopedia Of Fantasy* edited by John Clute and John Grant (Orbit/St. Martin's); Stephen Jones (for editing and anthologies); Gordon Van Gelder (for editing—books [St. Martin's] and *The Magazine of Fantasy & Science Fiction* [Mercury Press]).

Non-Professional: Richard Chizmar (for *Cemetery Dance Magazine* and CD Publications); Fedogan & Bremer (for book publishing); Chris Logan Edwards (for Tigereyes Press); Barry Hoffman (for *Gauntlet Magazine* and Gauntlet book publishing); Jeff VanderMeer and Tom Winstead (for *The Ministry of Whimsy Press*).

Two items in each category were placed on the final ballot by reader's ballots; the others were compiled by five judges: Peter Crowther, L. E. Modesitt, Jr., Peter Schneider, David Truesdale and Janeen Webb. A previously announced nominee for novel, *The Club Dumas* by Arturo Perez-Reverte, was actually published under a slightly different title in the UK in 1996, and was declared ineligible. It was replaced by Nyland's *Dry Water*. The awards will be presented at the World Fantasy Convention, in Monterey, Calif., Halloween weekend.



Photo by J.W. Upton—L.S.

A whole bunch of Chesley Award winners and acceptors: 1 to r, Janny Wurts, unidentified, Bob Eggleton, Todd Dashow (kneeling), others not known (far right: acceptor for Vincent Di Fate)

13th Annual Chesley Awards

Best Cover Illustration/Hardback Book: Bob Eggleton (*The Howling Stones* by Alan Dean Foster, Del Rey). Sponsored by *Cemetery Dance*, presented by Melanie Rawn.

Best Cover Illustration/Paperback Book: Michael Dashow (*The Rhinoceros Who Quoted Nietzsche and Other Odd Acquaintances* by Peter S. Beagle, Tachyon). Sponsored by Warner Aspect, presented by Betsy Mitchell.

Best Cover Illustration/Magazine: Todd Lockwood (8/97 *Dragon*). Sponsored by Warp Graphics/Richard Pini, presented by: Laura Brodian Freas.

Best Interior Illustration: Alan Lee (*The Hobbit* by J.R.R. Tolkien, Houghton Mifflin). Presented by: Rachel Holmen, Marion Zimmer Bradley's *Fantasy Magazine*.

Best Color Work/Unpublished: Stephen Hickman (*The Astronomer Prince*, private commission). Sponsored and presented by: Stephen Pagel, Meisha Merlin Publishing.

Best Monochrome Work/Unpublished: Joy Marie Ledat (*Silently Moving People*). Presented by: Bjo Trimble.

Best 3-Dimensional Art: Clayburn Moore (*Witchblade*, coldcast porcelain). Presented by Rich Kaalas, Wizards of the Coast.

Best Art Director: Jamie Warren Youll (Bantam Books). Presented by Michael Whelan.

Award For Artistic Achievement: Vincent Di Fate. Presented by Frank Kelly Freas.

Award For Contribution To ASFA: Janny Wurts. Presented by Ken Moore.

The Chesley Awards, named for the late astronomical artist Chesley Bonestell, have been awarded since 1985 by the Association of SF & Fantasy Artists (ASFA); this year's awards, for works in 1997, were presented at Buconee. The ceremonies, attended by about 450 people, were hosted by David Cherry and Susan DeGuardiola.

Orion Beats Macmillan In Bid for Cassell/Gollancz

After British publisher Cassell, which does SF under the Victor Gollancz imprint, rejected a mid-October £7.3 million (\$12.4 million) takeover bid from Pan Macmillan, which also publishes some SF, the company was "in play." Macmillan's bid, although it seriously undervalued Cassell, was seen to be the likeliest winner, especially when it bought 14.9% of Cassell's voting shares—and claimed the backing of another 49% of Cassell shareholders.

Now, Orion, which publishes SF under its Millennium imprint, has come from behind in the closing days of October to buy Cassell. Rather than make a bid for the company, Orion simply bought up 50.1% of Cassell's shares. Although annual turnover is £23 million (\$39.1 million), current year profits are expected to be only £500,000; the share price is a mere 45 pence (76¢).

A takeover by Macmillan might have meant the end of Gollancz SF, with everyone out of a job, including SF editor Jo Fletcher and her assistant, Kirstie Addis. Fletcher had been at Pan, which cut back its SF and made her redundant. Orion is not as likely to kill off Gollancz.

Cassell is valued for its dictionaries and encyclopedias, but not its SF—not a major money maker, except for Terry Pratchett. Macmillan—like the US's St. Martin's Press/Tor Books, owned by Germany's Georg von Holtzbrinck—stated that Cassell's books would have been "substantially integrated" into Macmillan's imprints.

Whatever happens, Orion's acquisition is another consolidation in British publishing, and the loss of another independent market for SF/fantasy.

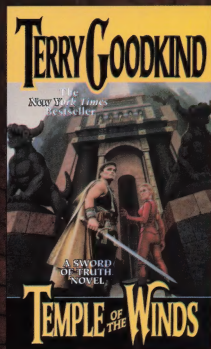
—Andrew I. Porter

HarperEntertainment Consolidates Media Tie-ins

A newly established imprint at HarperCollins, HarperEntertainment, has taken all media tie-ins from the SF imprint, HarperPrism. HarperEntertainment, which started releasing

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books in November, is to publish 135 titles through mid-1999. Because of its general audience, HE will now be able to publish a much wider variety of film and TV tie-ins, including many tied in to shows and films created by related Fox TV and film companies.

HE is headed by John Silbersack, named senior vice president and publishing director, formerly in charge of HarperPrism. Others moving to HE are HP's Caitlin Blasdel, named senior editor, and Amy Wasserman, formerly marketing director for HP, named associate director of marketing. She has been replaced by Mike Campbell, named HP's new director of advertising.

Without the many media tie-ins HarperPrism has been doing, the line will lose its status as the most profitable one at HarperCollins. The move also places more pressure on the imprint to perform better, while giving it less to work with. John Douglas remains at HarperPrism, pending appointment of a new publishing director.

Spike, Avon's New Entertainment Imprint

Like Putnam/Berkley before it—whose Boulevard imprint brought together SF film/TV and comics-related books—and HarperEntertainment (see above), Avon is establishing a media-related imprint, to include sports titles. Headed by Avon's vp and publisher Lou Aronica, and senior editor Tom Dupree—both with a long history of expertise in SF/fantasy—the imprint will publish both fiction and nonfiction, 12-15 titles per season.

The first list includes *Stardust* by Neil Gaiman. Upcoming are other film and genre related titles, including *Hitchcock's Notebooks: An Authorized and Illustrated Look Inside the Creative Mind of Alfred Hitchcock*, by Dan Aulier.

British Fantasy Awards

Nominations for the British Fantasy Society's annual Awards were announced in late August, with the actual winners being presented a few weeks later, at FantasyCon XXII, on September 13th at the Posthouse/Albany Hotel, Birmingham, UK. Winners follow, with nominees in each category.

Novel (August Derleth Fantasy Award):

Light Errant by Chaz Brencley (NEL). Other nominees... *The House On Nazareth Hill* by Ramsey Campbell (Headline/Tor); *Mesmer* by Tim Lebbon (Tanjent); *Polgara The Sorceress* by David and Leigh Eddings (HarperCollins); *Signs Of Life* by M J Harrison (HarperCollins).

Anthology/Collection: *Dark Terrors 3* edited by Stephen Jones and David Sutton (Gollancz/Carroll & Graf).

Other nominees... *Chronicles Of The Round Table* edited by Mike Ashley (Robinson/Carroll & Graf); *Midnight Never Comes* edited by Barbara and Christopher Roden (Ashtree Press); *Scaremongers* edited by Andrew Haigh (Tanjent); *The Wake* by Neil Gaiman (Titan).

Short Story: "Wageslaves" by Christopher

Fowler (*Destination Unknown/Secret City: Strange Tales Of London*)

Other nominees... "Even Beggars Would Ride" by Peter Crowther and James Lovegrove (*Third Alternative 13*); "Family" by Geoff Ryman (*Interzone 127*); "The Lost Boy Found" by Terry Lamsley (*Dark Terrors 3*); "The Word" by Ramsey Campbell (*Millennium*).

Artist: Jim Burns

Other nominees... Bob Covington; Les Edwards; Josh Kirby; J K Potter; Dave McKeen.

Small Press: *Interzone* edited by David Pringle

Other nominees... *Peeping Tom* ed. by Stuart Hughes; *Tanjent Press* ed. by Andrew Barker; *The Third Alternative* ed. by Andy Cox; *Samhain* ed. by John Gullidge.

Special Award (Karl Edward Wagner Award): D.F. Lewis

Special Committee Award: Ken Bulmer for services to the BFS, of which he was first president, and was a great friend of the Society.

1998 Prix Aurora Awards

Winners of the 1998 Canadian SF and Fantasy Awards (the Prix Aurora Awards) were presented at Convention 18/Con'cept, October 2-4 in Montreal. Winners are:

Best Long-Form Work in English: *Black Wine* by Candas Jane Dorsey (Tor).

Best Long-Form Work in French: *L'Odyssée du Penelope* by Jean-Pierre Guillet (Heritage).

Best Short-Form Work in English: "Three Hearings on the Existence of Snakes in the Human Blood Stream" by James Alan Gardner (2/97 Asimov's).

Best Short-Form Work in French: "Une lettre de ma mère" by Yves Meynard (*Solaris 121*).

Best Other Work in English: *Northern Frights 4* [anthology] edited by Don Hutchison (Mosaic Press).

Best Other Work in French: *Solaris* edited by Hugues Morin (Les Compagnons a temps perdu).

Artistic Achievement: Jean-Pierre Normand.

Fan Achievement (Fanzine): *Warp Factor* edited by Chris Chartier (Warp 9).

Fan Achievement (Organizational):

Peter Halasz (National SF & Fantasy Soc.).

Fan Achievement (Other): Larry Stewart (entertainer).

The 1999 awards will be presented at Convention 19/inCONsequential II, October 15-17, in Fredericton, New Brunswick. For more information, see the website <www.senext.net/~dmullin/aurora> or e-mail <dmullin@inforamp.net>.

Int'l Horror Guild Awards

Winners were announced during Dragon*Con, held Labor Day weekend at the Hyatt Regency in Atlanta. The winners and other nominees are:

Lifetime Achievement: Hugh B. Cave.

Novel: *Nazareth Hill* by Ramsey Campbell (Forge).

Other nominees: *My Soul to Keep* by Tananarive Due (HarperPrism); *The Ignored* by Bentley Little (Signet); *Wizard and Glass* by Stephen King (Plume).

Collection: *The Throne of Bones* by Brian McNaughton (Terminal Fright).

Other nominees: *Things Left Behind* by Gary A. Braunbeck (Cemetery Dance); *Distortion* by Rob Hardin (FC2); *Evenings with Demons* by Whitley Strieber (Borderlands); *Exorcisms and Ecstasies* by Karl Edward Wagner edited by Stephen Jones (Pedogan & Bremer).

Anthology: *Revelations* edited by Douglas E. Winter (HarperPrism).

Other nominees: *Dark of the Night* edited by Stephen Jones (Pumpkin Press); *Gothic Ghosts* edited by Wendy Webb and Charles L. Grant (Tor).

First Novel: *Drawn to the Grave* by Mary Ann Mitchell (Leisure).

Other nominees: *Lives of the Monster Dogs* by Kirsten Bakis (Farrar, Straus); *Dream Thieves* by Steven Climer (Hardshell Word Factory); *Hungry Eyes* by Barry Hoffman (Gauntlet).

Short Form: "Coppola's Dracula" by Kim Newman (*Mammoth Book of Dracula*, Robinson Raven-UK/Carroll & Graf). Other nominees: "Recovery" by Tom Piccirilli (*Inside the Works*, Necro Press); "Everything's Eventual" by Stephen King (10/97 *Mag. of Fantasy & SF*); "The Word" by Ramsey Campbell (*Revelations*, HarperPrism).

Short Story: "Cram" by John Shirley



Photo © 1998 by Charles Mohapel
Winners/acceptors of the Aurora Awards at Con'cept/Boreal 98 are, left to right, Hugues Morin, Jean-Pierre Normand, Larry Stewart, Chris Chartier, Mark Shainblum (for Candas Jane Dorsey), Yves Menard, and Carolyn Clink (for James Alan Gardner)

(Wetbones #2).

Other nominees: "Dust Motes" by P.D. Cacek (*Gothic Ghosts*, Tor); "Get A Grip" by Paul Park (2/97 *Omni On-line*); "The Night Out" by Terry M. West (*Agony in Black* #1).

Publication: Necrofile.

Other nominees: *Bloodsongs*; *Carpe Noctem*; *Video Watchdog*. Film: *Cutting Moments*; *Event Horizon*; *I Know What You Did Last Summer*; *Scream 2*.

Artist: Stephen R. Bissette.

Other nominees: Charles Burns; Bob Eggleton; Mike Mignola; James O'Barr; Bernie Wrightson.

Nominees were chosen from recommendations by the public and the committee (Nancy Collins, Ed Kramer, Douglas Winter); final judges were Ed Bryant, Hank Wagner and Fiona Webster.

1999 Clarion SF Workshops Set

The 32nd annual Michigan-based Clarion SF and Fantasy Writers' Workshop will be held June 13-July 24th. Writers in residence will be Karen Joy Fowler, James Morrow, Tim Powers, Mike Resnick, Michaela Roessner and Judith Tarr; *SF Age's* editor Scott Edelman will be editor in residence. The selection of students is based on their potential for successful writing careers. The deadline for applications is April 1st. For information, send an SASE to Clarion '99 c/o Lyman Briggs School, E-193 Holmes Hall, MSU, E. Lansing MI 48825-1007, (517) 355-9598, fax (517) 353-4765, e-mail

<sherida3@pilot.msu.edu>, or see the website, <www.msu.edu/~lbs/clarion/>.

Founded by Robin Scott Wilson at Clarion (Penn.) State College in 1968, the workshop is an outgrowth of the original 1960's Milford SF Conferences, held by Damon Knight and Kate Wilhelm at their home in Milford, Penna.

The 1999 Clarion West Writers Workshop will be held nearly simultaneously, June 21-July 31st, at Seattle's Central Community College. Instructors for the workshop, limited to about 17 budding writers, will be editor Gordon Van Gelder plus writers Greg Bear, Octavia E. Butler, Gwyneth Jones, Nancy Kress and Howard Waldrop.

Applications deadline is also next April 1st. Applicants must submit 20-30 typed and double-spaced pages of fiction (1-2 short stories or a novel portion with outline), with a cover letter describing their backgrounds and why they want to attend, plus a \$25 non-refundable fee (credited to tuition if accepted), payable to Clarion West. They must include a phone number and address where they can be contacted during April-June.

Tuition is \$1,400. Clarion West is a non-profit literary organization committed to equal opportunity; applications are encouraged from minority and special-needs students. The address for information, application forms or submissions is Clarion West, 340 15th Avenue East #350, Seattle WA 98112, phone (206) 322-9083, <Selenite@Compuserve.com>.

Orion To Publish In USA Following Hachette Buy

French publisher Hachette has bought a majority interest in the UK's Orion, whose SF imprint is Millennium Books. Hachette bought the 70% of the company owned by three venture capital companies, paying about \$25 million (about \$41 million). The balance of the company is still owned by Orion coe Anthony Cheetham, his wife and md Peter Roche. Orion had hoped to raise capital by selling shares on the stock market, but postponed the transaction.

Hachette is France's largest book publisher. It already owns the UK publishers Franklin Watts and Grolier. Orion now plans to expand projects in the US and other markets where Hachette already has a presence. Orion had total sales in 1997 of \$37 million (about \$61 million).

British Fantasy Author Imprisoned In Bolivia

British fantasy author Allison Spedding, 36, whose fantasy *Walk in the Dark* trilogy—*The Road and The Hills*, *A Cloud Over Water* and *The Streets of the City*—was published by HarperCollins, who has been in Bolivia since 1985, is now incarcerated in a prison in the Andes Mountains, awaiting an October trial. She is charged with drug trafficking and criminal association, and could get 25 years if convicted.

Spedding, an anthropologist and lecturer at La Paz's San Andres University for a

SFC INTERVIEW: TANYA HUFF

by Lawrence Schimel

Canadian writer Tanya Huff has published 14 fantasy and dark fantasy novels thus far, with two collections of her short stories and more novels forthcoming in the near future. She reliably creates likeable, quirky characters (with all their faults) and always manages to infuse her writing with a good sense of humor, no matter how grisly the events of the tale might become. She recently talked with SFC about her most recent book, and her writing and reading habits in general.

SFC: Do you have a preference between writing stand-alone books, such as your latest, *Summon The Keeper*, or writing a new tale in a world you've already built, giving you a chance to explore more nuanced details or settings in a terrain that will be familiar to your readers?

Huff: World building is one of the most enjoyable parts of writing fantasy for me—the putting together of all the nuts and bolts and making sure that it works—so having said that, I definitely enjoy writing stand-alone books that allow me to world build. However, once those worlds are built, I love to play in them, testing their boundaries, watching them grow organically through the stories so, having said that, I definitely enjoy series books as well.



Tanya Huff

Photo by Tom Rabe

Do I have a preference? Well, no. Worlds in which I have nothing more to say, like the relationship based world of the *Blood* books, I leave. Other worlds, like that of the *Quarter* mythos, I'm still plugging into. And there's always new worlds cropping up. After my next book (*The Quartered Sea*)

which is obviously part of the *Quarters* mythos, I'll be doing a space opera which is a totally new and stand alone world. For now, Who knows; after a while I might go back to the *Keeper* mythos and see what's up. I suppose the real question here is, "Do you actually write stand alone books or does everything become part of something else?" And the answer would be "Um, yeah, pretty much."

SFC: In writing novels set in one of your various series, how much do you try to make the books stand on their own?

Huff: In the *Blood* series, the character development is sequential but the plots stand alone. You can, and people have, start with any book in that series and pick up the others as you find them. Personally, I think they work better read from book one, *Blood Price*, through to book five, *Blood Debt*, but it's not absolutely necessary, although reading book five before book four definitely ruins the end of book four.

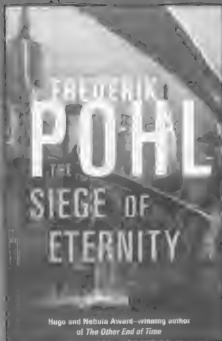
In the *Quarters* mythos, you can read *Fifth Quarter* and *No Quarter* without ever having read *Sing The Four Quarters* although that comes first chronologically and you can read the newest book *The Quartered Sea*, without having read any of the others. What you can't do is read *No*

Continued on page 58

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decade, is a defender of Bolivia's coca farmers. She was charged with possession of two kilos of marijuana, found when anti-drug forces searched her apartment. She admitted to *The London Times* that she had the marijuana, but denied that she was selling it to her students.

The conditions she has been held and interrogated under are brutal. She was questioned for 18 days shortly after being released from hospital following an ectopic pregnancy. Before her arrest, she was diagnosed suffering from 55 different parasites and possible typhoid infection. She shares her cell with several other women, and receives tea and bread for breakfast and dinner, soup and potatoes for lunch.

Spedding's computer, notes and diskettes have all been confiscated, and are likely gone for good. Although her arrest has resulted in a letter writing campaign by Bolivian and British academics, her position does not look good. Her lawyer, Leonardo Arteaga, hoped she would receive a 4-5 year sentence, with parole after 2-3 years, but she could be made an example of, receiving the full 25 year sentence.

Marion Z. Bradley Lawsuit In Discovery Phase

In a very complicated legal action which may go to trial later this year, a lawsuit has been filed against Marion Zimmer Bradley and others, asking for an unspecified amount in damages plus compensation. The suit alleges that they were aware that the well-known fan Walter Breen, now deceased, formerly married to Bradley, was a child molester. The lawsuit charges that a child is in therapy because of Breen's actions. Under California law, a suit must be filed to recover costs of treatment and therapy by California's Victims and Witnesses Program, where perpetrators are known. At the time of the alleged molestation, Breen was married to Bradley—he married her at the start of her writing career; the pair had two children. She later divorced him.

By the time of his death, Breen was in fact a convicted child molester, who died in prison about 5 years ago. In 1964, his alleged actions caused great turmoil in the SF field. To quote SFC's obituary, "Breen was denied membership in the 1964 World SF Convention because of his alleged sexual activities, specifically child molestation, plunging much of fandom into conflict, and dividing fans into two camps: those for the convention's actions, and those against. Many held that Breen's actions had never been proven in the courts; others held that whatever he might have done, his activities outside of fandom were not relevant to his relationships within it. Strong feelings on both sides of the controversy shattered fandom, broke friendships, and have echoes down through the years...to the present day."

Bill Donaho, of the 1964 worldcon, was recently subpoenaed to give a deposition in the lawsuit, Case 778220-2 in Alameda County Court. Other well-known fans and SF professionals are likely to be subpoenaed as well. To complicate everything, SFC was

told that a countersuit has been filed against the parent of the child in the original suit.

Breen died in prison, having been arrested in LA in September 1991 on charges of child molestation; at the time, he was on probation after conviction on the same charge. To repeat our opinion from his obituary—an opinion apparently not shared by others—"his death closes a chapter in fan history that many feel, to this day, is better left unexamined". —Andrew I. Porter

Paramount Pictures Goes After "Unauthorized" Trek Books

A legal case which started when Paramount Pictures sued Carol Publishing for the unauthorized release of a *Star Trek* book just got more complicated.

Carol Publishing is now suing Paramount Pictures alleging libel and illegal business practices, after Paramount filed an earlier suit charging that Carol's publication of *The Joy of Trek: How to Enhance Your Relationship with a Star Trek Fan* infringed Paramount's copyrights. A preliminary injunction barred Carol's distribution of any more copies of the book, and Paramount demanded that booksellers be forced to stop selling the title. A subsequent judgment said that booksellers could continue to sell copies already in their inventory. However, Carol alleged that Paramount sent letters to the retailers implying that sales of the book would place them in contempt of court, and Carol hit back with the lawsuit. Paramount's original lawsuit continues. SFC's calls about the case to the *Star Trek* division of Pocket Books were not returned.

Paramount's lawsuit is only one of several recent lawsuits attempting to muzzle publishers of unauthorized titles. The Paramount suit may be part of a new legal policy whereby the company—and the holders of rights to other media-related works such as *Star Wars* or *The X-Files*—no longer allow publication of "unauthorized" works capitalizing on popular media works. One other recent case was Toho's lawsuit against small Florida publisher Ozma Books, alleging copyright infringement when Ozma published an unauthorized "Godzilla" book. Paramount has also gone after creators of "unauthorized" ST websites. The question is whether the company will eventually seek to choke off the thousands of works of ST fan fiction published by dedicated fans.

Agent Ralph M. Vicinanza Goes Hollywood

New York literary agent Ralph Vicinanza has opened a Los Angeles office aimed at creating "entertainment properties" using his SF clients, primarily authors. Created By— at 1041 N. Formosa Ave., Bldg. Formosa #10, West Hollywood CA 90046, phone (323) 850-3555, fax (323) 850-3554—will be a management and production company to be run by Vince Gerardis, formerly with Hollywood's The Agency.

The move positions Vicinanza to represent his clients, who include SF authors plus screenwriters, directors and other

Hollywood creative types, directly to the major players in Hollywood. The aim is to develop feature films, TV series, video features and California based CD-ROMs.

Rushdie Death Threats Continue

Although the Iranian government publicly repudiated the death threats against author Salman Rushdie—whose borderline fantasy novel *The Satanic Verses* touched off a storm of controversy and anti-Rushdie moves in Islamic societies—he's still not likely to go out for a curry. Iranian foundations continue to offer \$3 million in bounties for Rushdie's death, and numerous groups remain adamant that Rushdie will be killed, despite the statement by Iran's foreign minister that his government "dissociates itself from any reward that has been offered in this regard and does not support it."

Initially, Rushdie thought his problems were over, telling reporters in London, "When you're used to getting...bad news, then news like this is unbelievable. It's like being told the cancer's gone. Well, the cancer's gone."

Rushdie has been living a cloistered existence for nearly a decade, protected by guards around the clock, living in a variety of undisclosed locations, prevented from freely traveling or even going outside without heavy security. Foreign publishers of his books, including *The Satanic Verses*, have been threatened, and worse. Their offices have been bombed, his foreign translators have been murdered, and even Rushdie's marriage did not survive.

New SFWA President Makes a Clean Sweep

Under the new SFWA president, Robert J. Sawyer, there have been several changes to the organization. Kevin O'Donnell, Jr. was replaced by Jeffrey A. Carver on the Nebula Awards Committee. SFWA WebRing coordinator Kent Brewster resigned, pending a replacement. Eluki bes shahar (Rosemary Edgell) resigned as Works Made For Hire rep on SFWA's Grievance Committee; she was replaced by Edo van Belkom.

Sawyer dismissed *Bulletin* editor (since 1995) Mark J. McGarry, as well as *Bulletin* business manager Kevin O'Donnell, Jr.. They were replaced by a new editor, John Gregory Betancourt—who continues to run his Wildside Press—plus a new associate editor, David A. Truesdale—once and current editor of *Tangent*, the short fiction review mag, and a judge on the Sturgeon and World Fantasy awards. The Hardy remains art director/production manager, a position she's held since last December.

Meanwhile, Betancourt raised the SFWA *Bulletin* payment rate from 3¢ to 10¢ a word, has gone to color covers every issue and increased the page count, in an effort to make the mag "a showcase for SFWA". Also, previous conditions of operation under which the *Bulletin* was operated as self-supporting have been ended: in future, accounts will be included in SFWA's General Fund.

Lastly, a referendum sent to SFWA's members on a variety of subjects promises, if passed, new categories for the Nebula Awards as well as new procedures and practices for the org. Among proposals are changes to make works eligible for Nebulas based on English-language, rather than US publication; adding electronic and gaming sales as ways to join the org; adding a script Nebula; changing requalification rules for membership, adding a senior membership for those active members for 25 years; changing the locations of Nebula banquets; and abolishing the Nebula jury. Voting deadline was October 23rd.

David Asimov: Charges Dropped

On July 23rd, the Sonoma County, Calif., District Attorney conditionally dismissed charges against David Asimov—son of the late SF author Isaac Asimov, he was arrested last March 5th for alleged possession of child pornography—with the understanding that federal charges would be filed. If such charges were not filed within a month, the DA retained the right to reinstate charges in Sonoma County.

As of October, no federal charges had been filed, nor had Sonoma County reinstated its case. According to the office of Asimov's attorney, Chris Andrian, the case is now in limbo, with nothing further likely to happen unless David Asimov draws unfavorable attention to himself. [For more information, see "Isaac Asimov's Son Arrested," in the April issue, with updates in the following two issues.]

Market Reports

The Mammoth Book Of Best New Horror Volume 10, c/o 130 Park View, Wembley, Middx HA9 6JU, England. Editor: Stephen Jones. Now considering material previously published between December 97-December 1998. All submissions should be disposable and include a stamped-addressed envelope (UK), 2 IRC's (overseas) or an e-mail address if you want to be contacted when the book is full.

Out Of The Shadows & Into The Night: A New Anthology of New Horror, edited by Pamela Keesey & Rick R. Reed. For this original anthology to be published next spring by Design Image Group, the editors seek weird tales of the modern age in the tradition of *The Twilight Zone*, *Night Gallery* and *The Outer Limits*. No ghosts, vampires, werewolves, witches, 3-10,000 words. Pays: 6.5¢/word, half on acceptance, half on publication, for 1-time use. E-mail (no attachments) to <HorrorAnth@aol.com> or mail (PC/MS Word if possible) to Pamela Keesey, 3024 14th Ave. So., Minneapolis MN 55407. Deadline: 11/30/98.

For two anthologies—*Cemetery Sonata*, which deals with ghost stories, and a second, untitled anthology which will deal with Civil War ghost stories—editor June Hubbard is looking for original and reprint stories, 500 up to 6,000 words. Buying one time rights, pays 3¢/word plus copies. Mail submissions to Chameleon Publishing, 3430 Salem Drive, Rochester Hills MI 48306, or

e-mail <WZTF76B@Prodigy.com> for more information.

The Edge, 65 Guinness Buildings, Fulham Palace Rd, London W6 8BD, UK. (0181) 741 7757, <www.users.globalnet.co.uk/~houghtong/edge>. Editor unnamed. Current needs: modern and borderline horror/fantasy/SF, imaginative crime fiction and erotica, or unusual, uncommercial short stories of any length. Contributors include Christopher Fowler, Michael Moorcock, Kim Newman, John Shirley, Iain Sinclair, etc. Please don't e-mail fiction to us. Articles, 1,000-16,000 words, usually commissioned. Query first. No unsolicited reviews. No poetry. Enclose SAE; outside UK, 2 IRC's, or \$2 cash. Pays £12/\$18 (US) per thousand words fiction; £15-300 for articles, interviews, on publication for First World Publication Rights (in any media).

Sample issue is £2.50/\$6, cheques payable to *The Edge*.

Note: SFC's next "Market Report Update" will appear next issue.

Readings & Signings

At Dangerous Visions in Sherman Oaks, Calif., **Octavia Butler** will sign *The Parable of the Talents* on November 14th, 2-4pm, **Stephen R. Lawhead** will sign *The Iron Lance* on the 21st at noon, with K.W. Jeter signing *Noir* the same day, 2-4pm, with **Tim Powers** signing *Earthquake Weather* and **James P. Blaylock** signing *Winter Tides*. **John Varley** will sign *The Golden Globe* on December 5th, 2-4pm, and **Ray Bradbury** will sign *Ahmed* and *The Oblivion Machines* on the 12th, also at 2pm. For info, call (818) 986-6963 or see

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Jeanne Cavelos will autograph *The Science Of The X-Files* on Nov. 12th at Toadstool Bookstore, Milford, NH, 7-8pm; on the 14th at Montclair (NJ) Book Center, 4-5pm; the 17th at Barnes & Noble, Nashua, NH, 6:30-8pm; and on December 13th, 2-4pm at the Barnes & Noble, 600 5th Avenue, NYC, 2-4pm.

Elizabeth Moon will sign *Rules of Engagement* (Baen) at Bookpeople in Austin on November 20th; call (512) 474-5050.

About the Cover Artwork

This issue's cover is another reprint of artwork by the late Ed Emshwiller. This first appeared as the cover of Ace Double #F-104, *No Man's Land* by Kenneth Bulmer—published by Ace in 1961, it was the reverse of *Mayday Orbit* by Poul Anderson. It's another cover from the collection of Robert Weiner; I thank him for providing it, and Carol Emshwiller for granting permission for its reappearance. —Andrew I. Porter

Clarifications & Corrections

Regarding the story last issue about Rob Sawyer starting and finishing an on-line story on *USA Today's* website, Joe Haldeman was the starter/finisher for August, with other authors in later months. The website is at <www.usatoday.com/life/enter/books/series>.

In Don D'Amassa's review on page 41 last issue of three titles from Hard Shell Word Factory, the prices should have been: *Eternity and For The Emperor*, \$4.50 each; *The Wizard Scorned*, \$5. Also, the titles are on 3.5" diskettes, not on CD or CD-ROM. Lastly, the correct website is <www.hardshell.com>.

Dale Roberts, who created the Isaac Asimov action figure mentioned in the June SFC, writes, "I see it more as a tribute to him. Certainly, if I sell one I make a little money; but, as with all my custom figures, I only charge enough to cover my base materials and a little compensation for my

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time. I did not in any way intend to cheapen Dr. Asimov's memory by creating a custom figure of him; quite the opposite, I see it as another way of remembering him. It is never my intention to offend anyone." Write Roberts at 5 Fairway Rd #3A, Newark DE 19711, <Dale4767@aol.com>.

NEWSNOTES

Publishing

Congress has passed a bill to extend copyright protection by 20 years, to the life of the author plus 70 years, or for works copyrighted before 1978 or owned by corporations, for 75 years total. The bill is expected to be signed into law by President Clinton. For works destined to go out of copyright in the next few years, the law adds 20 years of protection.

While Random House has created three new publishing groups to manage children's books, audio and other products, the individual Random House and Bantam Doubleday Dell imprints will retain their separate identities. It's part of the continuing evolution since Bertelsmann bought Random House last summer.

Electronic publisher Peanut Press has formed an alliance with several publishers, including Tor Books, which will make Tor titles—specifically including such SF works as Robert Jordan's *Wheel of Time* series, plus books by Greg Bear, Charles de Lint and Vernor Vinge—available to owners of 3Com's PalmPilot. Users of the palmtop computers will be able to download titles from Peanut's website, <www.peanutpress.com>. Tor senior editor Patrick Nielsen Hayden notes, "We're delighted to be offering our books to the handheld market for the first time. As a PalmPilot organizer owner myself, I know firsthand that people use them to read books, and it's turned out to be surprisingly useful for that purpose. He added, "We're certainly interested in a variety of publishing which frees us from some of the traditional industry overheads."

Lion Publishing, the UK Christian publisher which first launched Stephen Lawhead, has decided to focus on its core religious publishing, giving up commissioning new fiction. Among reasons cited by Lion chairman David Alexander: "...a number of our best authors have moved on to fiction houses after we...launched them successfully."

Grace Lee Whitney talks about much more than *Star Trek* in her autobiography (see the listing for Quill Driver Books in the Buyers Guide) including the time she was allegedly forced to perform a sex act on Gene Roddenberry, in order to keep her job. She writes that she did it, but was fired anyway.

The *Lensman* SF series by E.E. "Doc" Smith, Ph.D., is now becoming available on-line from the 1stBooks Library, <www.1stbooks.com>. The first book, *Triplanetary*, joins more than 1,200 other titles in being available at the site. Rights to the books were licensed from James Allen, representing Smith's estate, despite the fact that Old Earth Books was also recently licensed to reprint Smith's book in trade paperback. The other titles in the series—*First Lensman*, *Galactic Patrol*, *Grey Lensman*, *Second-Stage Lensman*, *Children of the Lens* and *The Vortex Blaster* (aka *Masters of the Vortex*)—are to become available later this year. For more information, contact Tim Jacobs, 1stBooks: the Int'l Online Library, 205 N. College Ave. #160, Bloomington IN 47404, <1stbooks@1stbooks.com>.

Agent Research and Evaluation, a service which helps authors find the right agent, now has a website, at <www.agentresearch.com>.

Fred Cleaver, SF reviewer for the *Denver Post*, has moved to 9 Vulcan St., Gunnison CO 81230-2541.

Gale Research, and subsidiaries St. James Press and Visible Ink Press have all moved to 27500 Drake Road, Farmington Hills MI 48331-3535, phone number (248) 699-GALE. The order phone number remains (800) 877-GALE; fax numbers for customer service are now (248) 699-8061, intl sales (248) 699-8060.

DNA Publications, Inc., *Absolute Magnitude* and *Dreams of Decadence* have moved from Massachusetts to P.O. Box 2988, Radford VA 24143-2988; the phone number has also changed, to (540) 633-2220.

Sweden's John-Henri Holmberg has changed his e-mail address to <john-henri@replik.se>.

The only valid e-mail address for British editor/author Stan Nicholls is now <stannicholls@lineone.net>; his home page is <www.geocities.com/SoHo/6859/nicholls>.

Magazines

Warren Lapine's DNA Publications, which already publishes *Absolute Magnitude*, *Dreams of Decadence* and *Weird Tales*, has taken over business operations of *Aboriginal SF*, effective with the Fall issue. DNA will handle renewal operations, and all magazines will share in cooperative direct mail to gain subscribers. They will also have a combined rate for advertising, which should make them more attractive to publishers. The magazine continues to be published by the non-profit 2nd Renaissance Foundation, and edited by Charles C. Ryan, who notes, "One of the biggest problems small press magazines have is getting advertising... Subscriptions alone don't really do it. If you make the subscription and renewal price high enough to pay for all the operations, fewer people subscribe or renew... In publications with 20 to 30% advertising, the ads subsidize the cost of the subscription."

An interview with Stephen King, that well-known *Star Trek* author, by Stephen Jones, appears in the *Star Trek Special* 37th issue of the UK's *Starburst* for October. Jones says it "...deals with King's fiction, his thoughts about the horror genre, and what the future holds for him." His *Star Trek* novelizations, if any, aren't covered. Another media-related interview of King by Jones in the October/58th issue of *Shivers* "...deals with King's involvement in movies and TV, including what he really thinks about sequels, the mini-series *Stephen King's Storm of the Century* and his work on *The X-Files*."

Dean Koontz will be the subject of December 14th's *Publishers Weekly's* "Author Series." The pull-out section will tell all about the author. (It might even mention his beginnings in the SF field.)

Quantum Speculative Fiction is to be a new quarterly SF magazine, to be published starting next January complete with a "deluxe vinyl binder" in which to keep issues. The mag will include stories by Michael Bishop, Esther Friesner, Rachel Pollack, Mike Resnick, Ray

NEWS CONTACTS

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SF_Chronicle@compuserve.com

In the UK, Stephen Jones—
Phone/fax (0181) 902 1818; or
Stevemandy@compuserve.com

Vukcevic, Leslie What and others. Cost for the first year is \$24.95 from Quantum SF, Box 1992, Ames IA 50010-1992, or see the website, <www.quantumsf.com>. This is, incidentally, from Obscura Press, "an imprint of Wunzenziers Publishing Company."

The British magazine *The Edge* offers a wide variety of material at its website, <www.users.globalnet.co.uk/~houghtong/edge1.htm>, including SF, fantasy and horror fiction, reviews and interviews, by/with Clive Barker, Christopher Fowler, M. John Harrison, Michael Moorcock, Christopher Priest, Kim Stanley Robinson, Nicholas Royle, James Sallis and others.

Bookselling

New York City SF bookstore "Science Fiction, Mysteries & More!" is being forced to close after 6 years in business. Its landlord wants a more upscale renter for the site, on Chambers Street at the intersection of Church and Hudson Streets in lower Manhattan. Originally scheduled to close at the end of August, the store remained open on a weekly basis as this issue went to print. The possibility remains that it will relocate elsewhere in NYC. The website for the store is <www.bab5.com>.

During the second week of September, Stockholm's SF bookstore "SF-Bokhandeln", in cooperation with several Swedish publishers and authors, held a week of activities to promote "Fantasy Literature". Included were a special paperback with excerpts from new and recent titles—this is being distributed free by all Swedish bookstores—plus daily programs including panels, "How to Get Published", "Live Roleplaying", and speeches about fantasy/SF. The week ended with a parade of kids in fantasy-related dresses, the best of which received a prize. More information from the website <www.sfbok.se>, or contact the store at Box

2300, 17 Stockholm, phone (08-21) 50 52.

In support of the October publication of Stephen King's *Bag of Bones*, Simon & Schuster Online has set up a website, <www.bagofbones.com>, which includes the first two chapters, an interview, and lots of other stuff. Another website will be available for independent bookstores which want to include the King material on their sites.

In a book signing session which made it into the *Guinness Book of World Records*, Kevin J. Anderson signed 6,000 copies of *Ail Pedrito: When Intelligence Goes Wrong*, from Bridge Publications, for more than 5,000 people at a Los Angeles bookstore on July 3rd. The mass signing, held outside to prevent in-store gridlock, was part of a 26 city tour for the book.

The on-line bookseller <Amazon.com> will launch a series of monthly awards for the best-selling authors and publishers in 24 categories, one of which is SF/fantasy. The on-line service, which continues to grow while still losing money, can now look forward to competition from Bertelsmann's acquisition of a 50% share of <Bar nesandnoble.com> for \$200 million, in a move to capture a larger share of on-line bookselling.

Eight bookstores on London's Charing Cross Road, site of many new and used bookstores, were under threat from much higher rents. Co-owner Jane Cholemeier of Silver Moon Women's Bookshop said the 65% increase in her rent would and 15 years of feminist bookselling. Other bookstores echoed her objections. The owner, the Soho Housing Association, stated, "As a charity it is not in our rules to subsidize the commercial businesses of the booksellers on Charing Cross Road. If we did we would be in breach of our charity status." Not affected: Murder One, the store which specializes in mysteries and SF.

Following the dismemberment and closure of

most stores of the UK's Austicks bookstore chain, Heffers, a chain of stores primarily located in Cambridge, which was established in 1876, was put up for sale in September. UK bookselling continues to go through great upheavals.

Although prices of books in Canada are already much higher than those in the USA, they have to rise even more, according to Avie Bennett, president of Canadian publisher McClelland & Stewart. British books imported into Canada are already being sold at less than market value, because of the depressed exchange rate. "In world terms, Canadian book prices are unrealistically low," Bennett stated.

"Two Sides to a Publishing Story", alternate views of a publicity tour by author Robert Rankin for his Transworld title *The Curse of the Voodoo Handbag*, and by his publicist on the tour, Fiona Kane, made for fascinating reading in the 31st July issue of the UK's *Publishing News*. Kane reveals much more about Rankin than anyone except really close relatives would want to know; Rankin reveals Kane's rather limited knowledge of genre publishing. Both survived the tour, but Rankin's comments about other authors—[Iain Banks[y the Great], Stephen Baxter, Raymond E. Feist—deserve a wider audience.

New address for the bookseller A Novel Idea is 5590 Bee Ridge Rd. #5, Sarasota, FL 34233-1505; phone (941) 378-0990, fax (941) 378-1040, (800) 277-9990, e-mail <HerronBook@aol.com>, and a proto-website, at <www.anoveldidea.com>.

Awards

Winners of the Mythopoeic Awards are: Adult Fantasy Literature: *The Djinn in the Nightingale's Eye* by A.S. Byatt (Norton House); Children's Fantasy Literature: *Young Merlin* trilogy (*Passenger, Hobby, Merlin*) by Jane Yolen (Harcourt Brace); Scholarship Award for Inklings



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STARLIGHT 2

EDITED BY PATRICK NIELSEN HAYDEN

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featuring more entertaining and provocative SF and fantasy stories from authors like Jonathan Lethem, Ellen Kushner, David Langford, Susanna Clarke, Esther M. Friesner, Ted Chiang, and noted Argentine fantasist Angélica Gorodischer in her English-language debut, translated by Ursula K. Le Guin.

"Patrick Nielsen Hayden is one of the most literate and historically aware editors in science fiction."—THE WASHINGTON POST



Photo courtesy L. Ron Hubbard Writers of the Future Contest

Brian Wightman of Barre, Vermont, left, won \$4,000 in cash and a Hubbard Gold Trophy Grand Prize for his short story, and artist Paul Marquis won for his artwork, at a ceremony at the L. Ron Hubbard Gallery in Hollywood on October 3rd. The awards were presented by *Babylon 5* actress Patricia Tallman. 17 authors and 9 artists, all previous quarterly winners, attended; they shared a total of nearly \$30,000 in prizes. Attendees writers Gregory Benford, Algis Budrys, Eric Kotani, Jerry Pournelle and Dave Wolverton, and artists Vincent Di Fate, Kelly & Laura Brodian Freas, and Ron & Linda Lakey-Lindhann, also honored Jack Williamson, whose story "The Metal Man" first appeared 70 years ago, in December 1928. Williamson received the L. Ron Hubbard Lifetime Achievement Award for outstanding contribution to the Arts.

Studies: *A Question of Time: J.R.R. Tolkien's Road to Faerie* by Verlyn Flieger (Kent State Univ. Press); Scholarship Award for Myth and Fantasy Studies: *The Encyclopedia of Fantasy* edited by John Clute and John Grant (St. Martin's Press). For more information, contact The Mythopoeic Society, Box 6707, Altadena CA 91003 or <D.bratman@genie.com>.

Vincent Di Fate's *Infinite Worlds: The Fantastic Vision of Science Fiction Art* (Viking Study Books) won the first Sam Moskowitz Memorial Award for best nonfiction work of the previous year. The award was announced at last Lunacon.

Also at Lunacon, Dr. Stephen Jay Gould was presented with the Isaac Asimov Memorial Award, for those who have contributed significantly to increasing knowledge and understanding of science through SF/science fact writing.

Winners of the Sidewise Awards for Alternate History are: Long Form: *How Few Remain* by Harry Turtledove (Del Rey/Collins); Short Form: "The Undiscovered" by William Sanders (3/97 *Asimov's SF*). Also, "For Want of a Nail... If Burgoyne Had Won at Saratoga" by Robert Sobel (Macmillan 1973, Greenhill 1997) was named recipient of a Sidewise Award for Special Achievement. Winners were announced at Bucsoner.

Winners of the 1997 SF Writers of Earth Story Contest were: First Prize: "Iron Omdurman" by Dilip Agarwal, awarded \$200; Second Prize: "Alan Smithes Lives in Hell" by Matthew S. Rotundo, awarded \$100; Third Prize: "The Shadow Bar" by John McCabe, awarded \$50; First Honor: "The Storm" by Dilip Agarwal, \$20; Second Honor: "Judgement Day" by Kate Golding, \$1998 entry fee paid. The final judge in the contest was Edward Bryant. A total of 172 entries were received from 101 authors, the majority from outside the US, including 58 from Australia, 14 from the UK, 13 from Canada and others from Japan, Laos, New Zealand and South Africa. For information on this year's contest, send an SASE to SFWoE, Box 121293, Fort Worth TX 76121.

Nominees for the 1998 Seiun Awards ("Japanese Hugos") in the Foreign Categories are: Foreign Novels: *Feersum Endjinn* by Iain M. Banks; *Moving Mars* by Greg Bear; *Midnight Blue* by Nancy A. Collins; *Little Big* by John Crowley; *Jumper* by Steven Gould; *Desolation Road* by Ian McDonald; *Fallen Angel* by Larry Niven, Jerry Pournelle and Michael Flynn; *The Terminal Experiment* by Robert J. Sawyer. Nominees for Foreign Short Story: "The Carhart Shale" by Grant D. Callin; "Mitochondrial Eve" by Greg Agan; "Think Like A Dinosaur" by James Patrick Kelly; "A Fisherman of the Inland Sea" by Ursula K. Le Guin; "The Catherine Wheel" by Ian McDonald; "Just Like Old Times" by Robert J. Sawyer; "The Death of Captain Future" by Allen M. Steele; "Come Live with Me" by James Tiptree Jr. Winners were to be announced at the Japanese National SF Convention, held August 29-30 in Nagoya.

Terry D. England's novel *Rewind* won the first annual Barnes & Noble Maiden Voyage Award, receiving a cash prize of \$2,500. The award honors a first novel featured in B&N's *Explorations* brochure, with winners chosen by readers of the in-house promotional mag. For books to be listed in *Explorations*, publishers must pay a large fee to B&N, thus restricting coverage to fewer titles than are actually published.

Contests

The first £1,500 (\$2,500) Richard Evans Prize—created in memory of the deceased Gallantry editorial director—will be awarded next April. A panel of judges, chaired by John Clute and including Terry Pratchett, David Pringle, Pat Cadigan and Roger Peyton, will pick a genre author who "has consistently shown imagination and quality in their published work and made an original contribution, without receiving the recognition the panel considers they deserve". You can get an application form from the Treasurer c/o 62 Grafton Way, London W1P 5LD, UK, no later than next January 12th.

Andrew Porter, described as "25, a student at the Writer's Workshop at the University of Iowa"

placed second in *Playboy Magazine's* annual College Fiction Contest.

Exhibits

Five original drawings by Frank Kelly Freas appeared on the History Channel's "Legends of the Werewolves", which first aired October 26th.

"Victorian Fairy Painting", 34 paintings and drawings from this British pursuit—popular during the hundred years starting in the early 19th century—is on display through January 17th at NYC's Frick Collection. The show is excerpted from traveling exhibits organized by London's Royal Academy of Arts, and the University of Iowa's Museum of Art. This is the first comprehensive display of this genre in the USA.

"The World of Namia," an exhibit at London's Toy and Model Museum, celebrates C.S. Lewis's centenary. The exhibit, which includes original artwork by Pauline Baynes and photos about Lewis's life, opened in October.

Fifty posters from films including Fritz Lang's *Metropolis* and *Dr. Mabuse* are on display through January 5th at New York City's Museum of Modern Art. "Ufa Film Posters, 1918-1943" is the first time posters from all of Lang's Ufa films will be on display.

Vincent Di Fate chairs the 41st annual Society of Illustrators Exhibition Committee, the large size poster for which features artwork by John Berkey. Judges for the show include Di Fate, Kinuko Y. Craft, James Gurney, Bruce Jensen and Murray Tinkelman, plus many others. The winners will be on display at the Society of Illustrators, 128 East 63rd Street in NYC February 13-April 17th, with the show reproduced in the magazine *Illustrators 41*.

Organizations & Conferences

The annual SFWA-sponsored Authors-Editors Reception will be held November 16th—the traditional Monday after Philcon—from 7:30pm until midnight (or until the liquor runs out and/or the hotel kicks attendees out) at the Hotel New Yorker, 8th Avenue and 34th Street, in midtown Manhattan, NYC. Attendance is limited to SF/fantasy professionals.

James Gunn is instructing the SF/fantasy section of an on-line writers workshop, <writingcritiques.com>; the site includes a *Critical Decisions Newsletter* with material by Gunn about critiquing stories. "I've shared most of the materials used in my writers workshops over the years, plus putting a number of ideas down in writing for the first time," Gunn states.

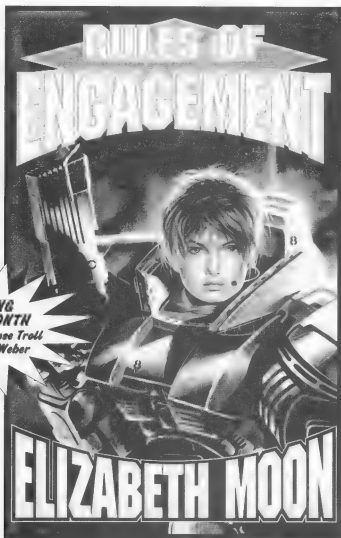
The 16th Craft of Writing Conference will be held November 13-14 at the University of North Texas in Denton. Speakers will include authors C. Dean Anderson and Patricia Anthony, and Avon Eos's editor Jennifer Brehl. Cost of the 2-day event is \$229. For information, contact Craft of Writing, Box 310560, Denton TX 76203-0560, (940) 565-3481, fax (940) 565-3801, or see the website <www.unt.edu/calendar>.

SFC didn't publish updates on this year's World Fantasy Convention because there was very little communication with the committee. Continued lack of news, updates, and programming information was worrisome for many. Next year's WFC—see the convention calendar—is already well organized, and promises overall a better run convention.

Auctions

An auction of modern literature on October 22nd at New York City's Swann Galleries was to include both unbound sheets (est. \$1,500-2,500) and a bound first edition (est. \$800-1,200) of H.P. Lovecraft's *The Shunned House*; also, *The Outsider and Others*, with catalogs (est. \$1,500-2,500). They're both in sale #1803. A catalog is \$15 from Swann Galleries, 104 E. 25th St., New York NY 10010.

ONE HERO TOO MANY



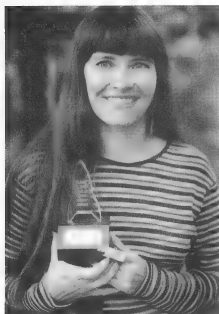
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December 1998

Distributed by Simon & Schuster



Jerry Oltion awarded his sometimes "Jerry Oltion Really Good Story Award" to his wife Kathy for her story, "While You Wait" in the 9/98 *Analog*. Here she is with the award—an acrylic spaceship outline on a mahogany base—which he personally crafted. At least he gets to look at one of the things without ever having to leave home. Sorry, we decided not to run the other photo Jerry sent, of Kathy and the award in a revealing costume on a bearskin rug.

Media

The world premiere of "The Boy Who Fell into a Book", written and directed by Alan Ayckbourne, with music by John Patton, is to be performed December 3-January 9th by the Stephen Joseph Theatre Company in Scarborough, England. It's a "cautionary tale" about the dangers of reading in bed, with the likelihood of falling into one, perhaps more scary tales, on the way home. Another production by Ayckbourne, "Haunting Julia", will be performed February 4-13 and May 13-June 5th. For info, ring (0172) 337 0541, write the Box Office, Stephen Joseph Theatre, Westborough, Scarborough YO11 1JW, or see the website <www.webart.co.uk/cleints/sjt>.

If you've never outgrown your admiration for Diana Rigg and/or *The Avengers*, good news: Jonathan Kent, who directed Rigg in *Medea* on Broadway in 1994, is to bring her to America for a 2-week run of Racine's *Phedre* and *Britannicus*. The two plays will be performed at NYC's Brooklyn Academy of Music in January. They're currently at London's Almeida Theatre.

The animated TV series, *Pocket Dragon Adventures*, based on Real Musgrave's artwork, created, developed, exec. produced, edited and principally written—all 104 episodes—by Craig Miller and Marv Wolfman, aired starting in September in 190 US TV markets via the BKN Kids Network, on MTV in Canada and the Disney Channel in the UK, where it'll be on the BBC starting next spring. By then, it will be on the air in 60 countries including all of Europe, plus Australia, China, India, Korea, Mexico, Thailand, and Africa and South America.

Activision licensed exclusive rights to create *Star Trek* video games from Paramount Pictures. The deal is worth tens of millions, with Activision expecting revenues of \$600 million over the next decade. The license freezes out all other producers of *Star Trek* video games. Meanwhile, Activision

just bought exclusive rights to distribute *Star Wars* video games in the UK and 45 other countries from LucasArts Entertainment, the video branch of LucasArts, creators of *Star Wars*.

Hasbro, Inc., the US's second largest toy maker, which has held a license to make *Star Wars* toys since 1977, bought struggling toy maker Galoob, which has held a *SW* license since 1992, for \$220 million. Both companies, the only *SW* toy licensees, recently secured rights to make toys based on the *Star Wars* movies coming starting next year.

Silva Screen Records America continues to produce CD's of film music, including many genre titles. Recent releases include *The Monster Movie Music Album* (SSD 1086), music from the *Godzilla* movies, plus *King Kong*, *Mysterious Island*, *One Million Years BC*, *The Land Before Time* and others. *The Twilight Zone Vol. 1* is music composed, arranged and performed by The Grateful Dead and Merl Saunders, from the second incarnation of the TV show. *Alien Invasion: Space and Beyond II*, 2 CD's (SSD 1083) includes music from a lot of good, and bad, films. *Nosferatu* (SSD 1084) is a new score by James Bernard for the original 1922 silent film. *The Omen: The Essential Jerry Goldsmith Film Music Collection* (SSD 1091) is a 2 CD set. Most are performed by the City of Prague Philharmonic. Order from Silva at (800) 757-7515, or see <www.silvascreen.com>.

"The Silent Scream" is a series of four videocassettes of vintage silent horror films, now available from Kino Video, consisting of *The Penalty*, directed by Wallace Worley (1920), *The Bells* by James Young (1926), Paul Leni's *The Cat and The Canary* (1927), plus *Kingdom of Shadows*, nonfiction about silent horror films which includes clips from 45 films, narrated by Rod Steiger (1998). The series is \$89.95 plus \$7.50 p&h from Kino Video, (800) 562-3330, <kinoinfo@infohouse.com>.

Fat Puppy Press has released a series of SF/fantasy clip art CD-ROMS (for Windows 95, Windows 3.1 and Macintosh) using artwork by SF/fantasy artists including Alicia Austin, George Barr, David Cherry, Alan M. Clark, Kelly Preas, Cora Lee Healy, Jael, David Martin, Ingrid Neilson, H.R. van Dongen, and many others. Titles available are *Fevered Dreams: Erotic Fantasy Art*, *SF & Fantasy Clip-art: Atlantis to the Stars*, *Dragons & Dinosaurs*, *Rockets & Robots*, *SF & Fantasy 2000: The Stars and Beyond*, and *Atlantis to the Stars Screensavers*. Prices are \$10 each (\$12 overseas) from Fat Puppy Press, 621 East "F" St., Moscow ID 83843, <donna_mcmahon@sunshine.net>, (208) 882-3672 8am-10pm PST.

There are plans to create an Internet horror site, much as <rec.arts.sf> already serves SF fans. Likely name for the new focus would be <rec.arts.horror>.

November Pro/Fan Birthdays

Zenna Henderson, 11/1/1917; Gordon R. Dickson, Dean Grennell, 11/1/23; Don Fitch, 11/2/28; Lois McMaster Bujold, 11/2/49; Jack Harness, 11/3/33; Wendayne Ackerman, 11/4/1912; Gregg Calkins, 11/4/34; Stephen Jones, 11/4/53; Kerry Kyle, 11/4/64; H. Warner Munn, 11/5/1903; Gary Farber, 11/5/58; Ed Cox, 11/6/29; Jay Rotbittel, 11/6/54; R. A. Lafferty, 11/7/1914; J. Michael Rosenblum, 11/7/1917; Ben Bova, 11/8/32; Alfred Coppel, 11/9/21; Larry Shaw, 11/9/24; John T. Phillifent, 11/10/1916; Don C. Thompson, 11/10/27; Charles Neutzel, 11/10/34; Howard Fast, 11/11/1914; Donald Franson, 11/11/1916; Mack Reynolds, 11/11/1917; Kurt Vonnegut, 11/11/22; Marty Helgesen, 11/11/38; Ron Ontell, 11/11/42; Kathy Sanders, 11/11/48; Michael Bishop, 11/12/45; Michael Capobianco, 11/12/50; Bonnie Marston,

11/12/54; Stephen Baxter, 11/13/57; Tom Armistead, 11/14/47; Moshe Feder, 11/14/51; J.G. Ballard, 11/15/30; Ruth Berman, 11/15/42; Milt Stevens, 11/16/42; Paula Evans, 11/16/50; A.C. Kyle, 11/16/61; Wally Gonser, 11/17/22; John Trimble, 11/17/36; J.B. Post, 11/17/37; Kevin Johnson, 11/17/54; Rebecca Moesta, 11/17/56; Ed Connor, 11/18/21; Alan Dean Foster, 11/18/46; Doug Fratz, 11/18/52; Mike Blake, 11/18/54; Suzette Haden Elgin, 11/19/36; Len Moffatt, 11/20/23; Ellen Asher, 11/21/41; Jane Frank, 11/21/42; Vincent Di Fate, 11/21/45; Stephen Antell, 11/22/40; Nelson Bond, 11/23/1908; Wilson "Bob" Tucker, 11/23/1914; Bill Leininger, 11/23/58; Bram Stoker, 11/24/1848; Forrest J. Ackerman, 11/24/1916; Alicia Austin, 11/24/42; Spider Robinson, 11/24/48; Poul Anderson, 11/25/26; Sandra Miesel, 11/25/41; Frederik Pohl, 11/26/1919; John Miesel, 11/26/41; Victoria Poyser, 11/26/49; L. Sprague de Camp, 11/27/1907; C.S. Lewis, 11/29/1898; Madeleine L'Engle, 11/29/1918; Mark Twain, 11/30/1833; E. Everett Evans, 11/30/1893; John Millard, 11/30/1917; Milton Rothman, 11/30/1919; Bill Ellern, 11/30/33; Martin Morse Wooster, 11/30/57.

December Pro/Fan Birthdays

Charles Finney, 12/1/1905; Jerry Sohl, 12/2/1913; Brian Lumley, 12/2/37; Doug Beason, Leigh Strother-Vein, 12/3/53; Tony Cvetko, 12/3/54; Jan Wallace, 12/4/1912; Bill & Dick Glass, 12/4/45; Dick Lynch, 12/4/49; Walt Richmond, 12/5/22; Betsy Wohlheim, Susan Palermo, 12/5/51; William P. McGovern, 12/6/21; Ted Pauls, 12/6/42; Leigh Brackett, 12/7/1915; Tom Galloway, 12/7/60; John Morrissey, 12/8/30; Ann Morris, 12/8/49; Lise Eisenberg, 12/8/56; Maureen McGinley, 12/9/45; Steve Fahnstahl, 12/9/47; Curt Stubbs, 12/9/48; Nicki Lynch, 12/9/52; George McDonald, 12/10/1824; Fred Patten, 12/11/40; Ralph Roberts, 12/11/45; Ken Fletcher, 12/11/46; Rebecca Lyons, 12/11/53; Ken Ozanne, 12/12/41; Paul Novitski, 12/12/50; Timothy Lane, 12/12/51; Susan R. Higgins, 12/12/52; Joan Verba, 12/12/53; Toni Weisskopf, 12/12/65; Shirley Jackson, 12/14/1919; John Baxter, 12/14/39; Edward Liewellyn, 12/15/1917; John Sladek, 12/15/37; Arthur C. Clarke, 12/16/1917; Philip K. Dick, 12/16/28; Norm Metcalf, 12/16/37; Steve Fort, 12/16/48; Lex Nakashima, 12/16/60; Jack Chalker, 12/17/44; J.R. Madden, 12/17/50; H.H. Munro, 12/18/1870; Alfred Bester, 12/18/1913; David Laughtery, 12/18/1916; Sterling Lanier, 12/18/27; Fran Skene, 12/18/37; Michael Moorcock, 12/18/39; Stephen Spielberg, 12/18/47; Harry Warner, Jr., 12/19/22; Le Pelt, 12/19/49; Tom Boardman, 12/20/30; James Sallis, 12/21/44; Lenny Baltes, 12/21/46; Mandy Slater, 12/21/63; David H. Keller, 12/23/1880; Chuck Harris, 12/23/27; Fritz Leiber, 12/24/1910; Dan Morgan, 12/24/25; Ray Beam, 12/24/32; Joseph T. Mader, 12/24/54; Rod Serling, 12/25/24; Bill Fesselmeier, 12/26/47; Ken Slater, 12/27/1917; Perdita Boardman, 12/27/31; Fred Lerner, 12/27/45; George Zebrowski, 12/28/45; Charles L. Harness, 12/29/1915; Sam Long, 12/29/45; David L. Travis, 12/30/35; Avedon Carol, 12/30/51; Bob Shaw, 12/31/31.

Fandom

Midwestern fan Nancy Tucker Shaw, widow of Bob Shaw, suffered a massive stroke on September 20, leaving her paralyzed on her left side. Initially, she was in the ICU of St. Joseph Mercy Hospital in Ann Arbor, Michigan. SFC went to press she had improved enough to be moved to another facility. Send e-mail for her, plus cards and letters (but no flowers) to Larry and Misti Tucker, 2523 Torrey, Ann Arbor MI 48108, <msta@cyberspace.org>.

The fans who Louisville's annual RiverCon

will end the convention after the 25th convention, in 2000. The committee gives two reasons: "...we do not wish to continue running RiverCon beyond that time when we can still do it well, and can do it with enthusiasm and fresh ideas." Also, "Replacing retiring committee members, department heads, and even staff has become increasingly difficult." Rather than burn out and run a convention which has seen better days, the plan is to end decisively, on a high note. Expect to see more of this in the future, as fandom gets older.

Nominees for the 1999 TAFF race—which will send a deserving North American fan to Reconvene, the 50th British National SF Convention (EasterCon), April 2-5, 1999 in Liverpool, England—are US fans Velma "Vijay" Bowen and Sarah Prince. Voting deadline is December 5th; ballots must be accompanied by voting fees of at least \$3/£2, as this is the primary way of raising funds to pay for the trip. Get a ballot from European Administrator Maureen Kincaid Speller, 60 Bourneborough Rd., Folkestone Kent CT19 5AZ UK, or North American Administrator, Ulrika O'Brien, 123 Melody Ln. #C, Costa Mesa CA 92627, <ulrika@aol.com>, or the website, <www.dcs.gla.ac.uk/SF-archives/Taff/>.

Mike and Diana Glycer, the latter editor/publisher of *File 770*, the fanzine newszine, have moved to 705 Valley View Ave., Monrovia CA 91016. Although his e-mail address remains <MGlycer@Compuserve.com>, the new phone number is (626) 305-1004.

A limited number of copies of *The Really Incomplete Bob Tucker* edited by Dave Locke and Jackie Causgrove, a 60pp collection published in 1974, have come to light. Copies are US\$10 (incl. postage) from Bill Bowers, 4651 Glenway Ave., Cincinnati OH 45238-4503, or £6.25 sea mail, £7.50 air from Paul Skelton, 25 Bowland Close, Offerton, Stockport Cheshire SK2 5NW, UK. All monies after postage is deducted will be donated

to the SF Oral History Association.

The Trash Barrel, an irregular review of fanzines, is available for a SASE from Donald Franson, 6543 Babcock Ave., North Hollywood CA 91606-2308.

Wossname, the newsletter of the North American Discworld Society Guild Of Fans And Disciples, Counterweight Continent Branch, is available on the web at <home.global.co.za/~ade/love/wossname/>. There are no dues for the US org, but dues are payable to join the worldwide org, which offers Pratchett-related stuff. For info on the US operation, e-mail Joe Schaumburger, <any70a@prodigy.com>.

Amie Katz and Ken Forman's *Criafanac* reports that Britain's Ken Cheslin plans to publish four volumes of John Berry's Irish Fandom stories, from the 1950's-60's, when Berry was among the most prolific of fanwriters, and Northern Ireland's fans didn't have to worry about being blown up (or not much). Contact Ken Cheslin, 29 Kestrel Road, Hales Owen, W. Midlands B63 2PH, UK.

After several young animals of the genus "skunk" were detected near NESFA's clubhouse, heated debate ensued over whether the club had been too hasty in terming its subscribing member "Mr." Skunk. The club eventually decided to buy a camera to record the exact number of baby skunklets in residence, change their status to family dependency members (or perhaps hangers-around), and register their names as Stink, Stank, and Stunk. More news from the exciting world of Nature real soon now.

Fandom Directory, which primarily lists comics fans, with a leavening of fantasy/SF fans, is now available on-line at <www.fandata.com>.

Trends

The bad news: the West Antarctica Ice Shelf may melt, raising sea levels by 13 to 20 feet. The good news: it's not likely to start for a couple of centuries, and even then, would be a slow event,

taking 500-700 years before the seas rose the full 20 feet. Those were the findings by a team from Sweden's Uppsala University and the California Institute of Technology, reported in the journal *Science*. While the Ice Shelf in question has melted in the past, scientists aren't sure that it would happen again. However, the last time it happened—about 400,000 years ago, during an interglacial age similar to the one we're now in—temperatures were very similar to those today.

Latest reports on the presence of lunar water indicate there is anywhere from one to ten billion tons of water frozen near the lunar poles. The estimate, by Alan Binder, chief scientist for the Lunar Prospector program, is ten times larger than previous estimates.

New Zealand scientists have induced plants to accumulate gold in their tissues by growing them on gold bearing ore treated with ammonium thiocyanate, which makes the metal soluble. Afterward, according to a report in *Nature*, the plants contained gold in concentrations up to 20 parts per million—so the growth and harvesting of certain plants on played out ore deposits could turn a profit.

We'll know within 10 years whether or not our galaxy, the Milky Way, and our nearest neighbor, the Andromeda galaxy, are on a collision course. If they are, we'll have only 5 billion years to prepare for the impact. That was one of the findings by astronomers Dr. Bradley Whitmore of Baltimore's Space Telescope Science Institute, and Dr. Francois Schweizer of the Carnegie Institution, announced at a NASA news conference. The findings, based on research using the Hubble Space Telescope, also show that the combination of gravitational forces between colliding galaxies produces thousands of new globular clusters, each containing millions of new stars.

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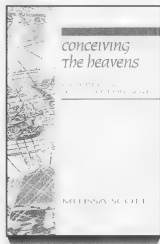
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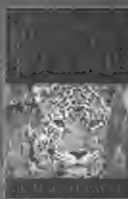
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'50s and '60s, absolutely anything could happen," states Ed Naha, former SFC columnist, author and now co-executive producer for TV's *Honey, I Shrank the Kids*. "When you adopt that kind of creative attitude, there are no limits to the fun you can have with your characters and plots. Just when the audience thinks it's about to reach the end of the road with one plot, a fork appears which takes the action off into a totally new and unexpected direction." Which reminds SFC of the movie *Rocketship X-M*, where a stuck throttle takes a spaceship about to land on the Moon, all the way to Mars. Except "classic" wasn't the term we used for it. Now we know why Naha isn't doing much SF writing lately.

The headline in *The New York Times* is, "Ion Propulsion of Science Fiction Comes to Life on New Spacecraft". An idea used for decades in SF stories is the propulsion system on the Deep Space 1, an experimental NASA craft being launched October 25th. And where did Deep Space 1 chief mission engineer Dr. Marc D. Rayman, of NASA's Jet Propulsion Laboratory, first learn about ion propulsion? An Asimov or Heinlein or Benford story? Nope. "I first heard of ion propulsion in 1968 during a *Star Trek* episode," Rayman told *The Times*. Good to know he wasn't wasting his time reading an SF book.

Four teenagers who claimed to be vampires went on a rampage in the Dallas suburb of Lake Highlands last spring, vandalizing dozens of cars and homes, spray painting racial slurs, and burning down the office and fellowship hall of Bethany Lutheran Church. The four were not identified because of their ages. All the vampires we know keep a lower profile.

Other Stuff

Although first class postage goes up for the first time on January 10th, it's not that simple. The rate for each additional ounce will go down, from 23 to 22¢. The maximum rate for first class (versus priority mail) goes to 13 oz., from 11. However, first class pre-sort rates will go up, as will automated rates for letters, flats and cards. Priority mail, periodicals rate, Express mail, standard mail-letters/flats, and Standard mail-parcels will all go up. Single copy standard rate, formerly third class, will be abolished. The rate many copies of SFC is mailed at will increase by 2.6 percent. Expect many magazine subscription prices to increase.

Nothing to do with SF, but...Apparently for Brits cast ashore on broken-off bits of former empire, you can get those foods from home you've grown fond of on-line, at <www.flavourofbritain.com>. Golden syrup, for example, is \$3 for a 1-pound can. Or just go to Myers of Keswick, 694 Hudson Street in NYC, like SFC's editor does.

Australian, Canadian Subscriptions

It's been a long time since SFC adjusted the cost of Australian subscriptions to compensate for exchange rate differences. Alas, the Australian dollar has fallen a lot against the US dollar. New rates are effective immediately. To help your budget, we've added a 6 issue subscription price. The new rates are \$A51 for 6 issues, \$A84 for 12 issues, \$A164 for 24 issues. SFC doesn't charge a higher rate for Pacific Rim subscribers (despite higher postal costs)—a policy which *might* end.

The price of Canadian subscriptions (in the colophon and subscription form) in both US and Canadian dollars now includes GST. A 6 issue subscription price has also been added. Sorry, but SFC is forced to charge GST by the Canadian Dept. of Revenue, which is very prompt in sending us end-of-year tax forms.

— STOP PRESS —

World Fantasy Awards

- Novel:** *The Physiognomy* by Jeffrey Ford (Avon)
Novella: "Streetcar Dreams" by Richard Bowes (4/97 *Mag. of Fantasy & SF*)
Short Fiction: "Dust Motes" by P.D. Cacek (Gothic Ghosts, Tor)
Anthology: *Bending The Landscape: Fantasy* edited by Nicola Griffith and Stephen Pagel (White Wolf Borealis)
Collection: *The Throne Of Bones* by Brian McNaughton (Terminal Fright)

Artist: Alan Lee

Professional: *The Encyclopedia Of Fantasy* edited by John Clute and John Grant (Orbit/St. Martin's)

Non-Professional: Fedogan & Bremer (for book publishing)
Lifetime Achievement: Andre Norton (author), Edward L. Ferman (Mag. of Fantasy & Science Fiction)

The awards were presented at the Sunday awards banquet of this year's World Fantasy Convention, in Monterey, Calif., November 1st.

AUTHORS & EDITORS

Personnel Changes

Shelly Shapiro, formerly executive editor at Del Rey, has been named editorial director. Shapiro joined Del Rey as an assistant editor in 1981, from the SF Book Club, and was named executive editor in 1991.

Tim Kochuba, formerly vp and general manager for Del Rey and House of Collectibles at Ballantine Books, left the company. In future, Del Rey associate publisher **Kuo-Yu Liang** will report directly to Linda Grey, Ballantine's president.

Susan Allison, who remains editor-in-chief of Ace Books and a Berkley vp, was named associate director, editorial, at Penguin Putnam's Berkley imprint.

Connecticut's Wordsmith Productions hired two full-timers. Assistant editor **Any West**, formerly at Merriam-Webster, is also co-chair of next year's Readercon; editorial assistant **Audrey Oville**, just graduated from UMass, replaces **Cris Cadiz**—who continues part-time while returning to grad school—as assistant to **Leigh Grossman**. Editorial and production staff now includes **Lesley McBain**, **Jamie Johnson**, consulting editors **Jeanne Cavelos**, **eluki bes shahar**, and **Ellen Edwards**, plus 14 freelance production associates. Wordsmith is now doing production on 900 books a year, as well as book development/packaging.



Photo by Andrew I. Porter

Del Rey's Shelley Shapiro

Recent deals include *Sisters of the Night: The Soul of an Angel* by Chelsea Quinn Yarbro to Avon, and the sequel to *The Annotated H. P. Lovecraft* to Dell.

Lisa Shakespeare, formerly press officer at Simon & Schuster UK, was named head of publicity at Gollancz, including the Vista and Indigo imprints.

Cassie Chadderton, formerly with Fourth Estate, has been named press officer for Little, Brown (UK), Orbit and Warner.

Odyssey SF/Fantasy Writing Workshop director **Jeanne Cavelos** named **Keith Demanche**, a 1997 workshop graduate, administrator. For info on the '99 workshop, e-mail him at <hauntedmilk@juno.com>.

Patricia Holt, editor of the *San Francisco Chronicle Book Review* for 16 years—a major newspaper source of science fiction reviews which are sometimes, alas, confused with those published here—left in July. Holt moved to the Northern California Independent Booksellers Association (NCIBA) where she is doing a regular on-line column for their website.

Former SFC Hollywood columnist **Ed Naha** joined Disney's *Honey, I Shrank the Kids* TV show as head writer



Photo by Cynthia Gable

Frederik Pohl, left, **Stephen Baxter**, center, and **Elizabeth Anne Hull** at LaCon III

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Piers Anthony
& Julie Brady

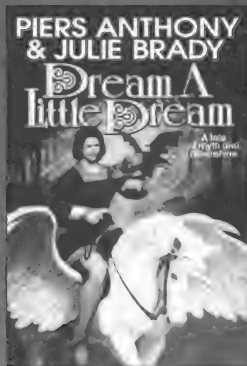
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Photo courtesy Honor Writers Association

Harlan Ellison at the 1996 Stoker Awards

and co-executive producer, after two seasons as creator, writer and executive producer of *The Adventures of Sinbad*.

Activities

John Clute loaned many of his award statuettes—including Hugos, Pilgrim Award, Eaton Conference Grand Master Award, a Barry Levin Collectors' Award, EasterCon and Locus Awards—to a film company, which not only swore they'd be okay, but arranged insurance for them. Alas, they disappeared, and the insurance, it turned out, was for materials only (like valuing a Van Gogh painting for replacement cost of the canvas and paint). Now several organizations, including the 1996 worldcon, have come to the rescue. LACON III has spare Hugos, and is arranging to give him one. The other awards, mostly, are likely lost forever.

While the World Fantasy Convention was held Halloween weekend in Monterey, Calif., that state's Harlan Ellison was on the other side of the continent, at the Boston Center for Adult Education, where he was featured author at their 4th annual writing festival. Ellison spoke several times and conducted a workshop, "Inventing the Logic of 'What If?': The Art of Writing Imaginative Literature". Meanwhile, Ellison's 1993 *Mephisto in Onyx*, published by Mark V. Ziesing, was the subject of a not very clever counterfeiting effort. The 40-copy special edition, boxed in black metal, was copied by parties unknown in plastic—with the fakes priced at \$2,500-\$3,000. "Information leading to the apprehension of the perpetrators of this bogus edition will be rewarded by the author," Ellison told specialist bookseller Barry R. Levin, who first alerted him to the scam.

Frederik Pohl and his wife Elizabeth Anne Hull are facing a crisis: they're set to take a cruise in December from Lisbon to Barcelona via the Straits of Gibraltar, Morocco and other points. The problem: the entire cruise is nonsmoking, even the ship's stern. Will Fred "smokes like a chimney" Pohl be forced to give up his beloved

cigarettes? Our suggestion, not gladly taken by Betty: snuff or chewing tobacco. On the latter, watch which way the wind's blowing.

Meanwhile, Ms. Hull has been personally invited by astronaut Jerry Ross, who she met on a recent trip to China, to the December 3rd launch at Florida's Kennedy Space Center of the Space Shuttle *Endeavor*, on the first of many launches taking material for the space station into orbit. Mission STS-88 lands 12 days later after delivering lots of stuff into Earth orbit, launching a couple of smaller satellites, and otherwise bringing the notation of tab A and slot B to new realms.

Jeanne Cavelos is looking for New Hampshire/New England residents with female iguanas, who are interested in getting together with her male iguana, Igmo. Object: procreation, or maybe just recreational iguana sex. You can check out pictures of Igmo at Cavelos's website, <www.sff.net/people/cavelos>; click on Igmo. E-mail her at <jcavelos@empire.net>. She's tired of having Igmo mistake her discarded blouses for an amorous female of the reptilian species. Would we—could we—make this up?

Terry Pratchett was one of three judges in the annual Mail on Sunday's novel writing competition.

Literary agent Ricia Mainhardt wed A.J. Janschewitz May 16th at the First Presbyterian Church in Manitowoc, Wis., following a much earlier (May 24, 1997) civil ceremony in New York City.

Nicholas Pollotta and Melissa Hutchings wed May 16th at 3pm, exactly a year after they met at a convention. The couple honeymooned at "House on the Rock" in Wisconsin, near Madison. It's a really small house on top of a lone, really high rock.

DAW's Peter Stampfel, in his other guise as pro musician, followed up his recent Grammy Award by signing a three record deal with Rounder Records, two with his old "Holy Modal Rounders" compatriot Steve Weber. Those two are *Too Much Fun* and *Unholier Than Thou*; the third album is *Peter Stampfel and The Bottle Caps*.

Media Sales

Nicholas Pollotta and Phil Foglio sold electronic rights on *Illegal Aliens* to BiblioBytes, an on-line publisher, via agent Richard Henshaw.



Photo by Andrew I. Porter

Not a recent photo of Gardner Dozois

Book & Novel Sales—USA

Ace's Ginjer Buchanan bought *Citymyth* by Don DeBrandt via agent Lucienne Diver at Spectrum Literary Agency.

Baen Books bought three novels by Leo Frankowski, the first titled *A Boy And His Tank*, the others untitled; also, two fantasy novels by Lars Walker via George Seithers of the Owlswick Agency.

Gold Eagle Books bought *Last Judgement* and *Gaia's Demise* by Nicholas Pollotta.

John Douglas at HarperPrism bought a two novel series by Tony Daniel, *Metaplanetary*, via agent John Ware, and US rights to Stephen Baxter's *The Mammoths Trilogy*, from Orion UK.

Leisure Books bought *Eyes of Prey*, sequel to *Hungry Eyes*, by Barry Hoffman.

Quadrillion/MGM bought an untitled book by Kevin J. Anderson based on TV's *The Outer Limits*. It will include Harlan Ellison's previously unpublished original script for "Soldier" plus an original "Soldier" novelette by Anderson. Ellison will do the book's intro.

Laura Anne Gilman at Roc bought reprint rights to Simon Green's six novel *Hawk & Fisher* series, to appear in two 3-in-1 omnibus editions, via agent Joshua Bilmes.

Signet editor Joseph Pittman bought a horror novel, *Darker Than Night* by Owl Goingback, via agent Andrew Zack.

At Tor Books, Jenna Felice bought *The Obernewtyn Chronicles*, three novels by Isabel Carmody first published by Pan in Australia.

Warner Aspect's Betsy Mitchell bought hard/soft rights for *Wheeler* by Ian Stewart and Jack Cohen, an SF novel, via Ashley Grayson; paperback rights to Octavia E. Butler's *Parable of the Talents*, hardcovered by Seven Stories Press; and hard/soft rights to *Dark Matter: Science Fiction, Fantasy and Speculative Literature* by Black Writers edited by Sheree René Thomas and Martin Simmons, an original/reprint anthology, via the Marie Smith Agency.

Book & Novel Sales—UK

John Jarrold at Earthlight, the SF imprint of S&S, bought *THIMO*, a first SF novel by Eugene Byrne, via Meg Davis of MBA Literary Agents Ltd.

EBury Press bought *The Science Of The Discworld* by Terry Pratchett, Ian Stewart and Jack Cohen, with cover artwork by Paul Kidby. The book is a take-off on the *Science of Star Trek* books.

Little, Brown bought a fantasy novel, *The Thief's Gamble*, from first-time author Juliet McKenna; it's the first of a 2-book contract.

Foreign Rights

Simon Green's *Deathstalker* was bought by Spain's Grupo Editorial, and Poland's Prószyński bought Elizabeth Moon's *Remnant Population*, both sales via Joshua Bilmes of the JABberwocky Literary Agency.

DAW Books sold Jo Clayton's *Shadow-song Trilogy* (*Fire in the Sky*, *The Burning Ground*, *Crystal Heat*) to Germany's

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German agent Thomas Schlück

Wilhelm Heyne Verlag via agent **Thomas Schlück**, who also sold *Tarot Fantastic* edited by **Martin H. Greenberg** and **Lawrence Schimel** to Eon Verlag; **C.S. Friedman's** *Coldfire Trilogy* (*Black Sun Rising*, *When True Night Falls*, *Crown of Shadows*) to Russia's Centropolygraph and *Sherlock Holmes in Orbit* edited by **Mike Resnick** and **Greenberg** to Terra SF, both via agent **Alexander Korzhenevski**; and *First Contact*, edited by **Greenberg** and **Larry Segriff** to Italy's Editrice Nord, via agent **Gian Paolo Cossato**. DAW also sold *Black Sun Rising* to Poland's Wydawnictwo Mag, via **Maria Strarz-Kanska** of GRAAL Ltd.; and, lastly, *Secret Prophecies Of Nostradamus* edited by **Cynthia Starnau** and **Greenberg** to Japan's Fusosha via **Sei-chiro Shimono** of Japan Uti Agency, Inc.

Warner Aspect sold UK rights on *The High House* by **James Stoddard** to Simon & Schuster UK's Earthlight Books.

Book Club Sales

Warner Aspect sold *Playing God* by **Sarah Zettel**, *The High House* by **James Stoddard**, and *The Sci-Fi Channel Encyclopedia of TV Science Fiction* edited by **Roger Fulton** and **John Betancourt** to the SF Book Club, which also bought, from DAW Books, *Sword-Born* by **Jennifer Roberson**, *Otheland*: *The Vaulted Hills and The Compass of the Soul* by **Tad Williams**, *The Tough Guide to Fantasyland* by **Diana Wynne-Jones**, *Green Rider* by **Kristen Britain** and *Owlslight* by **Mercedes Lackey** and **Larry Dixon**, *Beholder's Eye* by **Julie E. Czerneda**, and *Eye Of The Daemon* and *Eye Of The Empress* by **Camille Bacon-Smith**.

OBITUARIES

Paul Lehr

Artist **Paul Lehr**, one of the great science fiction illustrators of the 20th Century, died at his home in Orangeville, Penna., on July 27th from the effects of pancreatic cancer.

Diagnosed on June 16th, Lehr's illness was so advanced that he survived less than six weeks from the time his condition was discovered. He is survived by his wife of forty years, **Paula Ruckack Lehr**, whom he met while both attended the Pratt Institute in Brooklyn in the early 1950's, his brother **William F. Lehr** of Greenville SC, and his four children.

Paul Lehr was born in White Plains, NY, on

August 16th, 1930, and lived most of his early years in the nearby town of Armonk. He graduated from Wittenburg University in Ohio in 1951 and subsequently joined the Air Force during the height of the Korean Conflict. He later attended Brooklyn's Pratt Institute under the GI Bill, where he studied with painter **Stanley Meltzoff**. Meltzoff had created a series of impressive cover illustrations for SF novels during the formative years of the American paperback industry—and in so doing, helped to establish aesthetic standards for the genre within that market that were a distinct departure from those of the SF pulps.

Lehr's earliest professional works greatly resembled those of his mentor, most especially in his cover illustrations for **Robert Heinlein's** *The Door Into Summer* and **James Blish's** *The Seedling Stars* (both Signet, 1957). Lehr's first professional sale appeared as the cover for Bantam's 1958 edition of **Jeffrey Lloyd Castle's** *Satellite E One*, but was created a year earlier on speculation when the artist attached a ping-pong ball to the cardboard tube from a roll of toilet paper and painted it to look like a space platform. His first commissioned cover was for **Groff Conklin's** *Tales of Space and Time* (Pocket Books, 1957) and contains a self-portrait of the then 27 year old artist, who painted himself wearing a shower cap.

With the introduction of acrylic paints in the late 1950's, Lehr's work began to undergo significant changes. Breaking away from the early influence of **Stanley Meltzoff**, he began to establish a uniquely individual body of work which stressed brighter, more harmonic color schemes, greater drawing stylization and the use of a visual vocabulary that he recycled from painting to painting. The quicker drying time, brighter colors and greater flexibility of acrylics allowed the artist to formulate the unique sorcery by which his bizarre creatures and exotic worlds sprung to life. For most of the 1960's and through the mid-1970's—during a critical time in the evolution of the genre—Lehr's work dominated SF paperback racks.

One of the great drawbacks for the working illustrator is to be so enormously successful as to become irrevocably associated with a particular time period. By the late 1970's, the number of commercial commissions **Paul** received within the genre began to dwindle. Undaunted by this, he devoted much of his time to sculpting in wood and stone, creating assemblage art from discarded machine parts, and trying his hand at writing short fiction. He never fully abandoned the easel and in recent years, produced some of the finest paintings of his career, many of which have yet to see print. He also began to exhibit his work in museums and galleries, where his wonderful creations began to draw an admiring audience.

Last June, I was asked on behalf of the 1999 World Fantasy Convention to invite **Paul** to be their Artist Guest of Honor. He was hugely pleased and flattered by the offer, but called back in a few weeks to tell me that he wouldn't be able to make it because of his health.

Barely a month later, **Paul** had passed away. On August 16th, which would have marked his 68th birthday, family and friends met at the Lehr farm in Orangeville to say a final farewell to this marvelously gifted man. **Paul Lehr**, the fabulously talented, forever humble artist is only part of the picture, for he was the gentlest, kindest man I've ever known. I spent my early years as a young professional wanting to be as good an artist as he, but having known him as a friend, having been exposed to the greatness that he was as a person, I see the broader picture of the man he was and the genius he possessed. I am vastly richer for having known him. —**Vincent Di Fate**
Note: An interview with **Lehr**, first published in *Algo/Starship* in 1980, is reprinted in this issue.

Ian Wallace

Dr. John W. Pritchard, 85, who wrote under the name **Ian Wallace**, died in Nevada on July 7th.

Pritchard was born in Chicago in 1912, moving to Detroit at an early age. A graduate of the University of Michigan and Wayne State University, he was in the army during World War II. **Pritchard** worked for the Detroit Board of Education until retiring in 1974. He was also a professor at Wayne State. **Pritchard** moved with his wife to Asheville, NC, in 1974, then to Nevada in 1993.

He wrote outside the genre until 1967 when *Croyd* appeared. *Croyd* was a remarkable novel with intricate time travel paradoxes and settings. This was followed by a string of novels, most of them loosely related, including *Dr. Orpheus* (1968), *Deathstar Voyage* (1969), *Pan Sagittarius* (1973), *The Parloined Prince* (1971), *A Voyage to Duri* (1974), *The World Asunder* (1976), *The Sign of the Mute Medusa* (1977), *Heller's Leap* (1979), *Z-Sing* (1979), *The Lucifer Comet* (1980), *The Rape of the Sun* (1982), and *Megalomaniac* (1989).

Pritchard wrote no short fiction within the field. Although his writing was often less than sophisticated, his clever plotting and inventive imagination gave his books a liveliness that is absent from those of many more successful writers.

—**Don D'Amassa**

Irwin Porges

Author **Irwin Porges**, who died recently, was born in 1909, the older brother of prolific short story writer **Arthur Porges**, with whom he collaborated only once. On his own he wrote two bio-bibliographic works, *Edgar Allan Poe and Edgar Rice Burroughs: The Man Who Created Tarzan*. The latter in particular was insightful and well written.

—**Don D'Amassa**

Thomas A. Waters

Author **Thomas A. Waters**, 60, died late in August, after dining at the Magic Castle, a private club for magicians in West Hollywood, Calif. He collapsed on the street near his apartment.

Waters was the author of only three SF novels published between 1967 and 1974. The first and best remembered of these is *The Probability Pad*, the concluding volume of the *Butterfly Kid* trilogy by **Chester Anderson** and **Michael Kurland**. A much better novel was *Love That Spy*, a genuinely funny spoof of high tech spy stories, among other things. His last novel, *Centerforce*, was an odd dystopian novel that had some fine moments but which failed to hold together in its entirety.

An appreciation by **Ricky Jay**, concentrating on his non-genre works—his more than 20 books included mysteries, gothics, and books on magic and metaphysics—including the 800-page *Mind, Myth & Magic* and 1971's *Psychographics: An Operating Manual for the Mind*, appeared in the September 14th *New Yorker*. **Waters's** frequent restaurant meals always consisted of tuna salad on whole wheat washed down with a chocolate milk-shake. At home, he kept only Skippy peanut butter—at one time 40 jars of the stuff.

—**Don D'Amassa**

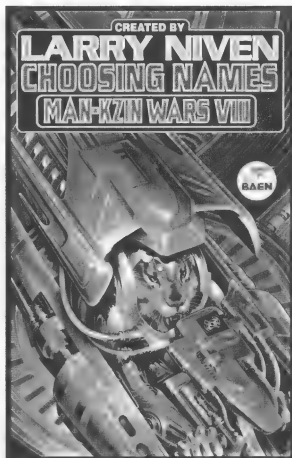
T. Bruce Yerke

Early Los Angeles fan **T. Bruce Yerke**, 74, died in March at his home in Albany, Calif.

Active in fandom starting in the late 1930's, he attended the 1941 worldcon in Denver, was portrayed as the corpse in **Anthony Boucher's** 1943 fan-packed mystery *Rocket to the Morgue*, and was known in his early days as "Tubby"

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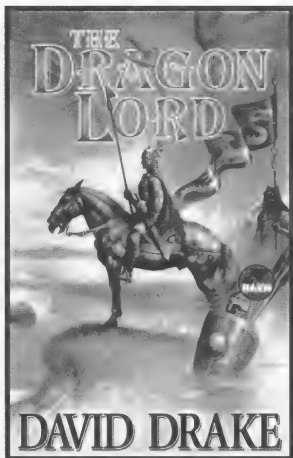
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BAEN BOOKS: Distributed by Simon & Schuster

Yerke. Apparently the name was deserved: at one point he got so worked up about the activities of the infamous Claude Degler that he suffered a heart attack.

Yerke was responsible for Ray Bradbury's entry into SF fandom. Three years after his family moved to LA from Waukegan, Illinois, Yerke got Bradbury's address, wrote him a note on the official hectographed letterhead of the then Los Angeles SF League (later the LASFS) and invited the yet-to-be-published Bradbury to a meeting, at Clifton's Cafeteria. Bradbury's first words in fandom: "Is Mr. Yerke here?"

Yerke became the LASFL's secretary in May 1938. Under Yerke, the club adopted a constitution that lasted for 6 years, and, more importantly, began publication of a club fanzine. Urged on by Yerke, the club authorized the enormous sum of \$7.50 to buy a hectograph. Yerke got fellow member Forrest Ackerman to edit the zine, named *Imagination!*. Harry Warner notes in *All Our Yesterdays*, "Instantly it became a magnet to draw together members frequently for long periods of time, in a way that formal meetings and informal get-togethers did not do... So there was soon a more active, more fanish club, and a fanzine..."

Yerke was also responsible for naming, or rather misnaming, the Knaves—his typographical error became the splinter club's official name—which split off from the LASFS after a 1943 dispute over a club election.

Yerke was much less active in fandom after the 1940's, though he attended SF conventions in California through the decades. In later life a librarian in Berkeley, Calif., he retired at the start of the 1990's. —Andrew I. Porter

John V. Baltadonis, Superfan of the 1930's by Robert A. Madle

John V. Baltadonis, 77, one of the most active fans of the late 1930's, died of lung cancer on July 19th.

Born in Philadelphia in February, 1921, he lived in the area all of his life, except for his years in the Army during World War II. Before the war he got a degree in Art from Temple University and, after the war, an MFA from the Tyler School of Art.

"Johnny" and I met in first grade and were the best of friends all of our lives. Our interests invariably intertwined: we collected boys' books, were Buck Rogers and Edgar Rice Burroughs fans, and discovered SF magazines when we found two 1931 *Wonder Stories* in a junk shop. Soon, we discovered them on the newsstands, and became absolute SF fanatics. In 1935 we organized the Boys' SF Club, which included Jack Agnew and Harvey Greenblatt. Later that year we teamed up with Milton A. Rothman and Raymond Peel Mariella to form the Philadelphia SF League—which exists to this day as the Philadelphia SF Society (PFSF). And we became collectors, letter writers, and fanmag publishers.

JVB, as he was known, was all of the above, an active participant in the activities detailed by Sam Moskowitz's *The Immortal Storm*. He attended the First SF Convention, in October, 1936. He was a founding member of the Fantasy Amateur Press Association. He did everything a fan could: wrote, illustrated, collected, corresponded, wrote to promags, organized and attended conventions. During 1937-40 he was always voted one of the top ten fans of the world; in fact, in 1938 or 1939 he was elected Number One—and this during the time that active fandom included Ackerman, Bradbury, Wollheim, Moskowitz, Tucker, Pohl and Lowndes.

He became one of the most accomplished fan



Photo by Andrew I. Porter

John V. Baltadonis at the 1983 Philcon

artists, known as "The [Frank R.] Paul of the Fan Artists." JVB illustrated the earliest PSFS fanmags, such as *Imaginative Fiction* and *Fantasy Fiction Telegram*, but it wasn't until he took over the *Science Fiction Collector* from Morris Dollens that his artwork became the talk of fandom. Dollens introduced the varied-colored hectograph fanmag, but JVB perfected it.

He was incredibly prolific, illustrating an entire issue in a few hours! His Comet Publications included all of the Philadelphia fan publications, at one time numbering about 15—all hectographed, most illustrated by JVB. Seventeen issues of the *SF Collector* appeared from 1937-41. It's a treasure trove of early SF and fandom, beautifully illustrated in multi-color. The final issue, Winter 1941, marked the end of JVB's tenure as an active fan. In reality, December 1941 marked the end of the greatest of all fan periods.

After the war, Baltadonis rejoined the PSFS for a while, but upon starting graduate work, drifted into inactivity. He did illustrate the Program Book for PhilCon I in 1947, and in 1948 did the dust wrapper and illustrations for New Era's book, *The Solitary Hunters and The Abyss* by David H. Keller. But his entire career was art-oriented: he taught art in the Haverford, Penna., school system for 35 years, then became art programs coordinator for the district until his health forced him to retire.

Beginning in the early 80's, he attended Philcons and PSFS Founders' Day dinners, always accompanied by his wife, Pat, whom he married in 1950. He always retained his interest in SF. Fan history will certainly show Baltadonis as one of the most important members of early fandom. As his lifetime friend, I can say that with certainty. —Robert A. Madle

Allen Drury

Political novelist Allen Drury, 80, died September 2nd of cardiac arrest in a San Francisco hospital.

Allen Drury was born in Houston in 1918. For most of his career, he was a newspaper reporter for *The New York Times*, among other publications, and spent many years covering the Senate. In 1961, he wrote his best novel, *Advise and Consent*, which was a near future political study of the battle over a controversial cabinet confirmation. The novel won the Pulitzer Prize and was made into an excellent film.

Five inferior sequels followed: *A Shade of Difference*, *Capable of Honor*, *Preserve and Protect*, *Come Nineveh*, *Come Tyre*, and *Promise of Joy*. They became increasing speculative as the series progressed, but the stories were frequently overwhelmed by Drury's anti-communist paranoia. This was even more evident in two linked novels about the Soviet conquest of the

US, *The Hill of Summer and Roads of Earth*. A singleton, *The Throne of Saturn*, dealt with the first expedition to Mars. Drury was of peripheral interest to the SF community, but *Advise and Consent* remains one of the classic novels of American politics. —Don D'Amassa

Belle Dietz

Former New York City fan Belle Dietz died in August.

With her then-husband Frank, she was a founder and officer of the NYC fan group The Lunarians—whose annual Lunacon started in 1957, and continues to the present day—and was most active in NYC fandom in the 1950's and 60's. In 1959, she was president of Newark, NJ's fan group the Eastern SF Association, whose annual March "open meetings" were small conventions in the years when nonworldcons could be numbered on one hand. With Frank, she attended several conventions in England, including LonCon, the 1957 worldcon. She was active in the early days of LunaCon, and provided almost a maternal aspect to Lunarians meetings and LunaCons, dispensing muffins to attendees of both. After she and Frank divorced, she gradually left fandom, appearing occasionally at fanish gatherings in succeeding decades.

Belle Dietz may be most remembered for her actions as an officer of the ill-fated attempt to incorporate and run a governing body for the worldcons, the World SF Society, Inc. The incorporated body started in New York in 1956 and governed the 1956 and 1957 worldcons. However, this attempt at political control of a basically anarchic fandom resulted in bad blood, lawsuits and fan feuds which left a bitter taste in fandom's collective mouth.

The business meeting of the 1958 worldcon, Solacon in Los Angeles—the winning bid, for South Gate, an LA suburb, arranged for Los Angeles to legally transfer the Alexandria Hotel to South Gate for the weekend—saw the end of the WSFS, Inc., as chairwoman Anna Sinclair Moffatt declared, with a crash of her gavel and a roar of approval from the attendees, that this was the business meeting of the 16th worldcon, and not of the WSFS, Inc. —Andrew I. Porter

Ariane von Orlov

Berlin fan Ariane von Orlov, 32, died suddenly of a brain tumor on August 8th at home in Berlin, while Bucconeer was underway. She is survived by her parents and her sister.

As a resident of East Berlin, Ariane was a frequent e-mail correspondent, articulating clearly the problems that people and SF readers in eastern Germany had with those in the West, in the days following Eastern Germany's unification with West Germany. For instance, most of those writers who'd been able to eke out a living writing the SF published in the East before unification found themselves unable to crack the publishing market in the days after; the eastern fans felt they weren't accepted as real SF fans by those in the West.

I saw Ariane at several World SF Conventions as well as other conventions, and although she had personal and professional difficulties, she seemed to be feeling her way through them toward a brighter future. She was also involved in the unsuccessful Berlin in 2003 worldcon bid. In December of last year, she won a contest and received a free, all expense paid flight to and holiday in New York City. She thoughtfully brought me a bottle of good German beer, and a glass to drink it from ("Bibulibus...nur echt, wenn trüb"). Her sudden death, at such a young age, is a shock. —Andrew I. Porter

Gary Anderson

Costuming fan Gary Anderson, husband of Janet Wilson Anderson, died May 20th of a rare form of brain cancer, at home in Pasadena, Calif., following a 9 month battle against the disease.

A consummate con "techie" whose exploits are legend and the source of many stories, he was awarded the International Costumers Guild's Lifetime Achievement Award. A gathering in his honor June 28th attracted more than 175 attendees, to hear stories, songs, toasts, tributes and prayers. He is survived by his wife, also a major costumer, and by several daughters. A previous marriage, to SF fan and columnist Kay M. Anderson (whose "SF Continuum" ran in SFC) ended in divorce.

Send donations in his name to The National Brain Tumor Foundation, 785 Market St. #1600, San Francisco CA 94103 or The American Brain Tumor Assoc., 2720 River Rd. #146, Des Plaines IL 60018, both of which were helpful during Anderson's illness. Sterling silver pins whose proceeds help pay his medical expenses are \$21 from his widow, Janet Anderson, 3216 Villa Knolls Dr., Pasadena CA 91107.

—Andrew I. Porter

Leigh Couch

St. Louis area fan Leigh Couch, 73, whose entire family—husband Norbert, sons Mike and Chris, daughter Lesleigh—were SF fans, died September 10th.

Leigh published *Sirius*, a well-known fanzine, was active in the local St. Louis SF club, actively campaigned for and was on the committee of the 1969 worldcon, St. LouisCon, worked on many local cons, Ozarkons, and attended many local, regional and worldcons in four decades of active fanning. She is survived by Lesleigh (an active fanzine fan in the 1960's and 70's, first winner of DUFF, formerly mailed to Madison, Wisc. bookseller Hank Luttrell) and Chris (an editor with Kitchen Sink Press in Northampton, Mass., and a college professor). Donations in her name to Forest Park Forever or St. Louis Zoo Friends. —Andrew I. Porter

Ann Layman Chancellor

Minneapolis fan artist and costumer Ann Layman Chancellor, 51, died at Hennepin County Medical Center in Minneapolis on July 11th, of liver and kidney failure. She is survived by her husband, Dave Wixon, and her sister Jane of Frankfurt, Kentucky.

A Phi Beta Kappa graduate of the College of William and Mary with an MFA from the Boston University School of Theatre Arts, she taught theater history, lighting, costume design and scenic design at Emerson College and the Universities of Iowa, New Orleans, and SUNY/Ontario.

Her costumes at worldcon masquerades earned her awards as a Master Class costumer, while her artwork in worldcon artshows and elsewhere was equally accomplished. She was the author of a chapbook for Noreason 2, *Costumes, Creatures and Characters*, and dustjacket artist for *Up There and Other Strange Directions* by Donald A. Wolheim (NESFA Press).

She was an assistant costume director for Minneapolis's Guthrie Theatre, and built costumes, heads, hardware and motion systems for creatures on TV's *Sesame Street*. In 1994 her work was exhibited at LA's Dorothy Chandler Pavilion, and in 1997 she was part of a delegation to China to meet with theater professionals.

Her husband, Dave Wixon, comments, "Ann
Continued on page 55

A CONVERSATION WITH PAUL LEHR

by Vincent Di Fate

The following interview was conducted in June 1980. Paul is not a talker, but a thinker and doer. He lives not so much for science fiction, but for his other art: his landscape paintings and sculpture. He—like his former classmate John Schoenherr—is a humble man who lives in harmony with nature and longs for little more than to live with and study the beauty around him. —VDF

SFC: In the beginning you were painting in oils, if I'm not mistaken. I suspect your early method was a glaze technique with an underpainting, because of the way they generally tend to reproduce. I had started using a glaze technique myself and found out that most of the wonderful subtlety of it became invisible in reproduction.

Lehr: The reproductions were pretty bad. They were oils, but I developed a way of using oils on top of cascin.

SFC: So your underpaintings were in cascin. Were they fixed in any way?

Lehr: The underpainting was done in cascin, then sprayed with Krylon, and oil-glazed and then impastos were put over that.

SFC: What induced you to change? You're not working that way now.

Lehr: There were a number of things. First of all, the time involved in producing a painting, and secondly I'd done a painting for a magazine called *Slag* at one time, and I sent it in to New York and it was received all stuck together to the package. So I had to make a special trip into New York to repaint the whole thing at their office. After that happened, I wanted to experiment with various kinds of paints and it all seemed rather unsatisfactory to me.

SFC: When did you start changing, and what did you change to?

Lehr: In the early '60s, I was working for Berkeley Books. I started to do the paintings smaller and I discovered designers colors. Designers colors had some rather interesting and very brilliant pigments and I started using them as washes, and then painted into the washes. It just seemed to work very nicely for what I wanted to do, and I worked that way for a few years.

SFC: Looking over the body of your work, I see in the early stages works which are done in oils, which are slightly more somber, not because they aren't brightly painted, but simply for the fact that they were not being reproduced well.

Lehr: Also, I think they were more somber. I tend to paint that way in oils. I don't paint in oils any more, but looking back over many of the oil paintings I've done, both commercially and otherwise, they tend to have that kind of a quality about them.

SFC: When I arranged with Stanley Meltzoff to include his work in a portfolio he sent me a two and a quarter inch transparency of *The Green Hills of Earth*, a painting with which I've been familiar for years, but only as a paperback cover. What surprised me about the painting, seeing it in transparency, was the brilliance of it. It had come across so somber in the reproduction. In those days, most paperback covers were done in letterpress, in which the art appeared more somber anyway.

You mention[ed] that you studied under Meltzoff. Did he usually require you to construct models?

Lehr: That came about through still-life painting. When Stanley taught at Pratt, his class was primarily a still-life painting class. And we all studied still-life for the year or two we were

with him, and then I went down to Red Bank with him, after I got out of school. That's the way that I really learned how to paint. The models were another way of painting still-life. I'd construct a model and place it in a certain light. It became another still-life, only the content changed in terms of trying to make a picture.

SFC: These constructions were usually of household articles?

Lehr: Household articles; sometimes I'd buy model airplanes at a toy shop, and I'd construct the models. Not the way they were supposed to be constructed, I'd take parts from one and parts from another and put them together in strange ways.

SFC: Did you use models of any sort for covers such as *The Deep Range*?

Lehr: *The Deep Range* was done that way; that was made from airplane and boat model parts. I think *The Deep Range* was the first cover I did for New American Library.

SFC: Do you remember your very first published work?

Lehr: It was a sample that I had made—through this still-life painting I was doing—out of toilet paper rolls, painted silver, with a ping pong ball stuck on it. Stanley brought his agent down to visit one time and he saw this painting and took it back to New York with him. A couple of months later I got a call that he had sold the rights to Bantam Books. That was for a book called *Satellite E-1*.

SFC: In your cover painting for Blish's *The Seedling Stars* is that your wife Paula in the painting?

Lehr: That's Paula, and—I'm not sure whether that's me in there, or a friend of mine.

SFC: Where were you born?

Lehr: In White Plains, and grew up in Armonk, New York.

SFC: I would imagine that was fairly rural then.

Lehr: Yes, it was a rural country town in those days. It had fourteen grain-mills in it and a lot of farms and an old airport. My father ran an old—oh, it wasn't a tavern; it was a hamburger place—across from the airport, and they had parachute jumps on Sunday and everybody'd come up from New York, and the hamburger joint was always full.

I went away to Wittenberg College when I was 16. After Wittenberg, I went into the Air National Guard, and I was in for two years. After that I went to work in the auto plant in Tarrytown, the Chevrolet plant. I worked there for a few months and then I went to Pratt.

At Pratt Stanley Meltzoff was a teacher I was totally sympathetic with. He was a very, very excellent teacher. I shared many of the views that he did toward painting and admired his work very much. He was very generous. I remember him taking the whole class to the museum one day and paying all our way in; it was a show of still life paintings, at the Metropolitan. We became friends. There were several students that he liked and worked with, who responded to the things he had to offer.

Prior to graduation, several of us from the class were asked to come down to Red Bank [New Jersey]. I worked as a gardener for a couple of days a week out in the country just to make enough money to pay my rent, eat and so forth, and occasionally I would work for Stanley. I'd clean out a garage or wash windows. Really, I don't know whether he made the work for me,

Continued on page 58

BUYERS' GUIDE:

DECEMBER 1998

SF, Fantasy & Horror

Abbreviations: A, multi-author anthology; C, single author collection; F, fantasy; G, game based work; H, horror; M, film or TV-based work; N, novel; O, original; R, reprint, reissue; SF, science fiction; T, nonfiction; YA, young adult; J, juvenile; H/C, hardcovers; P/B, paperbacks. **Note:** Bantam/Doubleday/Dell now list the titles in their catalogs as "January on Sale," etc., thus blurring publication date. Pocket Books and Baen will start doing this in 1999. Most mass market books are on sale as much as 5-6 weeks before publication date.

NOTE: The first list of July and August 1998 titles was in the June issue; September, October and November's releases appeared last issue, with an update of additional June, July and August titles. This issue has a first list of December titles. Next issue will have a first list of January, February and March titles.

—Additional July Releases—

COLLECTORS PRESS: Actually published much earlier this year, *Pulp Culture: The Art of Fiction Magazines* by Frank M. Robinson and Lawrence Davidson, \$39.95 OT, is a 208pp book with 440 full color reproductions of pulp magazine covers. From Collectors Press, Box 230986, Portland OR 97281, (800) 423-1848.

DARK REGIONS PRESS: *Dark Regions: The Short Story Anthology/Magazine of Weird Fiction*, Issue 3, 1997 (listed as 1996/98) inside, but also "Editorial: Winter 1998" is a perfect bound large format horror magazine with stories by Denise Dumars, Brian Lumley, Brian Hodge and others, and 12 poems by Bruce Boston. \$4.95 plus \$1.24 postage, 2 issues 99 from Dark Regions Press, Box 6301, Concord CA 94524.

GEFEN PUBLISHING: *The Temple of Hashem* by Hyam Yona Becker, \$10.95trpb SFON, is proclaimed "Jewish SF" by this Israeli publisher—apparently SF written and published in Israel is more Jewish than SF written by, say, Harlan Ellison? From Gefen Books, 12 New St., Hewlett NY 11557, cdisrefen@netmedia.net.il.

LONE EAGLE PUBLISHING: *Schlock-O-Rama: The Films of Al Adamson* by David Konow, \$19.95trpb OMT (includes 40 b&w photos). Lone Eagle Publishing, 2337 Roscomare Rd #9, Los Angeles CA 90077, (310) 471-8066.

MASQUERADE BOOKS: *Murders of Gor* by John Norman, \$6.95 SFRN. Must be over 21 to order. Add \$1.50 p&h first, 50¢ each add. for p&h, orders to "MasqBks@aol.com", (800) 375-2356, Fax (212) 986-7355.

MELBOURNE UNIV. PRESS: *The MUP Encyclopedia of Australian Science Fiction and Fantasy*, edited by Paul Collins, \$349.95hc, \$A29.95trpb, is a large format 188pp, invaluable and fascinating reference book of all things SFnal (even SF's editor is mentioned) in Australia. Given the current exchange rate for the Australian dollar, this is almost a steal at the price. From Melbourne Univ. Press, Box 278, 268 Drummond St., Carlton South, Vic 3053, Australia, cinfo@mup.unimelb.edu.au, <www.mup.com.au>.

VISIONAIR SF & FANTASY MAGAZINE: The July issue of this 52pp Dutch magazine contains stories by Terry Bisson, Molly Brown, Steven Buegar and Mike Resnick. Cover artwork by Daan Nolen. Price is 12.50 guilders. More information from Klaas Wassenaar, Robinsonstraat 60, 8923 At Leeuwarden, The Netherlands, <visionair@hetnet.nl>.

—Additional August Releases—

ALLWORTH PRESS: This business of

Publishing: An Insider's View of Current Trends and Tactics by Richard Curtis, \$18.95trpb OT. Order from (800) 491-2808.

BBC WORLDWIDE: *Doctor Who: Zeta Major* by Simon Messingham, \$5.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

BLACK PLANKTON PRESS: *The Rejected Quarterly*, "Featuring Fine Literature Rejected at Least Five Times" is a new quarterly featuring not very good stories. Appearance would be helped by using serif, rather than sans serif, type. \$5, 4/520 from Black Plankton Press, Box 1351, Cobb CA 95426.

BLACKSTONE AUDIO: *Redwall Book Two* by Brian Jacques, dramatization, 3 cass., 4.5 hours, \$23.95. Order from (800) 729-2665.

DALHOUSIE UNIVERSITY: *The Far North and Beyond: An Index to Canadian Science Fiction and Fantasy in Genre Magazines and Other Selected Periodicals of the Pulp Era, 1896-1955* by John Bell, \$28.95trpb OT, is Occasional Paper #61 from the School of Library and Information Studies. Canadian orders must add GST; orders from North America, Asia and Australia must be in US \$. To Dalhousie Univ. School of Library & Info. Studies, Halifax NS B3H 3J5, Canada, fax (902) 494-2451, <slis@dal.ca>.

<www.mgmt.dal.ca/slisis/OcPap/OcPpap.html>. In the UK and Europe, order from Vine Press c/o E. Winter, Library Assn., 7 Ridgmont St., London WC1E 6AE, UK.

GAUNTLET BOOKS: *Eyes of Prey* by Barry Hoffman, with an afterword by Richard Christian Matheson, no price listed, is an August release from this small press. No other information is available.

MASQUERADE BOOKS: *Tribesman of Gor* by John Norman, \$6.95 SFRN. From Masquerade's Rhinoceros Books imprint, *Midsummer Nights Dreams: One Story, Many Tales* edited by M. Christian, \$7.95 FOA, is an original anthology based on Shakespeare's *A Midsummer Night's Dream*. Although aimed at readers over 21, it includes stories by Elizabeth Bear, P. D. Cack, Stephen Dedman, Brian Hodge, S. P. Somtow, Lucy Taylor and Don Webb. Order as per above.

MIRAGE PRESS: *The Science-Fantasy Publishers: A Bibliographic History 1923-1998* [electronic version 3.5] by Jack L. Chalker and Mark Owings, \$49.95, has been released as a CD-ROM for Windows 95/98/NT (but not for Macintosh) by this small press. Accessible by Macintosh with Acrobat Reader 3.0 installed. Order from Mirage Press Ltd, Box 1689, Westminster MD 21158, <jchalker@delphi.com>.

TACHYON PUBLICATIONS: *The Boss in the Wall* by Avram Davidson and Grania Davis is an original short novel by the late Avram Davidson, completed by Davis, with introductions by Peter S. Beagle and Michael Swanwick. Published in a lettered boxed edition of 26 copies at \$100, a deluxe hardcover edition of 100 copies at \$50, and a limited trade paperback edition at \$12. All hardcover editions are signed by Davis, Beagle and Swanwick. Add \$2 p&h for first 2 books; order from Tachyon Publications, 1459 18th Street #139, San Francisco CA 94107.

—Additional September Releases—

ALLISON & BUSBY: *The Fu Manchu Omnibus Vol. 3* (*The Trail of Fu Manchu*, *President Fu Manchu*, *Re-Enter Fu Manchu*) by Sax Rohmer, \$14.95trpb FRN. Dist. by London Bridge, (800) 805-1083.

ARKHAM HOUSE: *Lovcraft Remembered* edited by Peter Cannon, \$29.95 OT. Includes reminiscences about H.P. Lovecraft from the time of his death, as well as more current memories. Illus. with photos. From Arkham House Publishers, Box 546, Sauk City WI 53583.

BBC WORLDWIDE: *Doctor Who:*

Vanderdecken's Children by Christopher Bulis, \$5.95 SFOMN; *Dreams of Empire* by Justin Richards, \$5.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

CIRCLE PRESS: *Things Invisible to See: Gay & Lesbian Tales of Magic Realism* edited by Lawrence Schimel, \$12.95trpb FOA. From Circle Press, 1770 Mass. Ave #278, Cambridge MA 02140. Dist. by LPH, (800) 626-4330.

DOVE AUDIO: *Seventh Son* by Orson Scott Card, read by Nana Visitor, 4 cass., 6 hours, abridged, \$25.

GRYPHON PUBLICATIONS: *Writer At Large* by Richard A. Lupoff is a collection of nonfiction about various authors and Lupoff's life as an SF/mystery writer, containing reprints from such sources as *The New York Review of SF*, *Mystery Scene* and *The Burroughs Bulletin*, plus critical essays and appreciations from other writers. Subjects include Fredric Brown, Dashiell Hammett, Avram Davidson, Robert A. Heinlein, Edgar Rice Burroughs, Edith Wharton, S. S. Van Dine and Philip K. Dick. With an introduction by Michael Kurland, it's \$15 plus \$1 p&h from Gryphon Publications, Box 209, Brooklyn NY 11228.

In 1999, Gryphon will publish Lupoff's *Lindsey & Plum: A Casebook*, a short story collection and companion to Lupoff's 8 mystery novels about an insurance investigator and homicide detective. (The final L&P book, *The Tin-Pan Tiger Killer*, will be published by St. Martin's next year.) The *Casebook* will include an introduction by Lupoff's SMP editor, one Gordon Van Gelder.

INDIANA UNIV. PRESS: *Riddley Walker Expanded Edition* by Russell Hoban, \$25hc, \$12.95trpb SFRN. Order from (800) 842-6796.

MORTCO: *Beyond The Wall of Sleep* by R. Andrew Heidel, \$16hc FOC is a 56pp collection of nine short stories and poems by the publicist for Avon Eyes. From Mortco, Box 1430 Cooper Station, New York NY 10276-1430.

OVERLOOK: *Freddy and the Ignoramus* by Walter R. Brooks, \$23.95 FRN; *Freddy and the Flying Saucer Planes* by Walter R. Brooks, \$23.95 FRN. Dist. by Viking.

PRENTICE HALL PRESS: *Literature Lover's Book of Lists: Serious Trivia for the Bibliophile* by Judith L.H. Strout, \$25 OT.

ROSEBRIAR PUBLISHING: *Sentient Ghost Story* by Nick DiMartino, \$12.95trpb FONI. Cover and interior illus. by Charles Nitti. From Rosebriar Publishing, 820 195th Place SW, Lynnwood WA 98036.

SCHOLASTIC BOOKS: *Harry Potter and the Sorcerer's Stone* by J.K. Rowling, \$16.95 FONYA.

ST. MARTIN'S: *Encyclopedia of Hell* by Miriam Van Scott, \$25.95 OT.

TESSERACT BOOKS: *Tesseract 7* edited by Paula Johnson and Jean-Louis Trudel, \$C22.95hc, \$C9.95trpb SFOA. From Tesseract Books, 214-21, 10405 Jasper Ave., Edmonton AB T5J 3S2, Canada.

VIRGIN PUBLISHING: *New Adventures: Another Girl, Another Planet* by Len Beech and Martin Day, \$6.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

—Additional October Releases—

ANAMNESIS PRESS: *Satan is a Mathematician: Poems of the Weird, Surreal and Fantastic* by Keith Allen Daniels, \$12.95trpb FOC (cover by Rodger Gerberding). From Anamnesis Press, Box 51115, Palo Alto CA 94303-1115, or <www.Amazon.com>.

BBC WORLDWIDE: *Doctor Who: The Scarlet Empress* by Paul Magrs, \$5.95 SFOMN; *Last Man Running* by Chris Boucher, \$5.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

BERESHITH PUBLISHING: *Kings of the High Frontier* by Victor Koman was first

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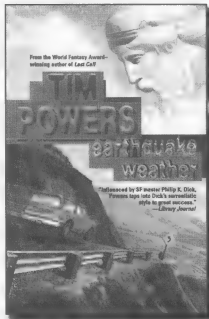


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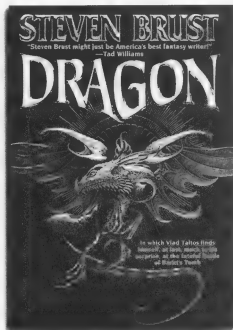
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published as an e-book in 1996, and is now in physical form from Final Frontier Books, an imprint of this small press. With an afterword by Gregory Benford and dustjacket by Rob Prior, the book is \$24.95 for a 1,250 copy signed limited edition, \$75 for a slipcased, signed edition with cover art print. From Beresht Publishing, Box 2366, Centerville VA 20120, (703) 815-0600.

CORNERSTONE PRESS CHICAGO: *Christian Mythmakers: C.S. Lewis, Madeleine L'Engle, George MacDonald, J.R.R. Tolkien, G.K. Chesterton, Charles Williams & Others* by Roland Hein, \$13.95tpb OT; *The Double Vision of Star Trek: Half Humans, Evil Twins, and Science Fiction* by Mike Hertenstein, \$14.95tpb OMT. Dist. by MidPoint Trade Books, or contact Cornerstone Press Chicago, 939 W. Wilson Ave., Chicago IL 60640.

GROUNDWOOD BOOKS: *Vlad the Undead* by Hanna Lützen, \$C18.95hc, \$US15.95hc, \$C7.95tpb HON. From Groundwood Books, 585 Bloor St. W. 2nd fl., Toronto ON M6G 1K5, Canada; dist. by Publishers Group West.

MYCROFT & MORAN: *In Lovecraft's Shadow: The Cthulhu Mythos Stories of August Derleth* edited and introduction by Joseph Wrzoss, \$59.95 FRC. The definitive text of all Derleth's "original" Cthulhu stories plus two unpublished poems. In large format with full color dustjacket and interior ill., by Stephen Fabian. Also this month, *The Final Adventures of Solar Pons* by August Derleth, edited and introduction by Peter Ruber, \$28 FOC, includes "The Terror Over London", written in 1928, and four previously unpublished short stories, two in collaboration with Mack Reynolds. From Arkham House Publishers, Box 546, Sauk City WI 53583.

THE PUBLISHING MILLS: *Shock Rock* edited by Jeff Gelb, 3 cassettes, 4 hours (3 hours spoken, 1 hour music), \$24.95.

RANDOM HOUSE AUDIO: *The Vampire Armand* by Anne Rice, read by Alfred Molina, abridged, 4 cassettes, 4 hours, \$24; on 3 CD's, abridged, \$27.50; unabridged, read by Jonathan Marozz, 10 cassettes, 17 hours, \$44.95; *Vespers* by Jeff Rovin, read by Boyd Gaines, 2 cassettes, abridged, 3 hours, \$18.

RANDOM HOUSE LARGE PRINT: *The Vampire Armand* by Anne Rice, \$26.95tpb HON.

RENAISSANCE BOOKS: *The Girl's Got Bite: The Unofficial Guide to Buffy's World* by Kathleen Tracy, \$14.95tpb OMT. From Renaissance Books, 5858 Wilshire Blvd. #200, Los Angeles CA 90036, (800) 452-5589.

SCHOLASTIC BOOKS: *Clockwork* by Phillip Pullman, \$16.95 PONYA; *Circle of Magic #3: Danya's Book* by Tamara Pierce, \$15.95 PONYA.

ST. MARTIN'S: *Vespers* by Jeff Rovin, \$23.95 HON; *Visitors From Oz: The Wild Adventures of Dorothy, the Scarecrow and the Tin Woodman in the United States* by Martin Gardner, \$21.95 FON; *After Man: A Zoology of the Future* by Douglas Dixon, \$15.95tpb RT.

WESLEYAN UNIV. PRESS: *Planet of the Apes as American Myth: Race, Politics and Popular Culture* by Eric Gentry, \$17.95tpb OMT. Order from (800) 421-1561.

—Additional November Releases—

BBC WORLDWIDE: *Doctor Who: Bel Tempest* by Jim Mortimore, \$5.95 SFOMN; *Matrix* by Robert Perry and Mike Tucker, \$5.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

CEMETARY DANCE: *Richard Matheson's The Twilight Zone Scripts* edited by Stanley Wiater, \$75hc OC. From Cemetery Dance, Box 943, Abingdon MD 21009.

EDGEWOOD: *Flying Cups and Saucers:*

Gender Explorations in Science Fiction and Fantasy edited by Debbie Notkin and the Secret Feminist Cabal, \$18trpb, \$40hc (ltd edition) SFRA. Thirteen stories, winners over the years of the Tiptree Award. From Edgewood Press, Box 38064, Cambridge MA 02238.

GROUNDWOOD BOOKS: *Creatures: An Alphabet for Adults and Worldly Children* by Frank Newfeld, \$C25. Dist. by PGW.

HARCOURT BRACE: *The History of Our World Beyond the Wave* by R.E. Klein, \$22 FON.

PRAEGER/GREENWOOD: *Deep Space and Sacred Time: Star Trek in the American Mythos* by Jon Wagner and Jan Lundeen, \$27.95hc OT; *Werner von Braun: The Man Who Sold the Moon* by Dennis Piskiewicz, \$27.95hc OT. Order by calling (800) 793-2154.

QUILL DRIVER BOOKS: *The Longest Trek: My Tour of the Galaxy* by Grace Lee Whitney with Jim Denney, \$45hc signed limited, \$14.95tpb OT is a no holds barred autobiography of the actress and her long and troubled life and career. Foreword by Leonard Nimoy. Order from Ingram, B&T, or call (800) 491-4909.

ST. MARTIN'S: *Survivor* by Robert Steele Gray, \$23.95 SFON; *The Willows and Beyond* by William Horwood, \$19.95 FRN; *To a Distant Triumph* by William Horwood, \$10.95tpb FRN; *The Good Old Stuff: Adventure SF in the Grand Tradition* edited by Gardner Dozois, 15.95tpb SFOA (the cover, by Ed Emshwiller, first appeared on an Andre Norton Ace Double, it was the cover of SFC in 1994).

SF AGE: Fiction: "The Mechanical Grammar" by David In Cleary; "Microcosmic Dog" by Michael Swanwick; "The President's Channel" by John Kessel; "Terrafirma Terra" by Jack Williamson; "A Dance to Strange Musics" by Gregory Benford; "Here Our Steps Faltered" by Dana Williams Paxson; "In Future" by Andrew Weiner.

SPEC-LIT: The second issue of *Spec-Lit Speculative Fiction*, edited by Phyllis Eisenstein, \$11.95tpb SFOA, is an original anthology of 14 stories by Eisenstein's students in her writing class at Chicago's Columbia College, plus George R.R. Martin, Valerie Freireich and Alfred Bester. The large format trade paperback, with full color cover by Ed Emshwiller (cover artist on this issue of SFC), is \$11.95 postpaid from (checks payable to) Columbia College Chicago, Fiction Writing Dept., Attn: Spec-Lit Fulfillment, 600 So. Michigan Ave., Chicago IL 60605. Trade distribution by LPC.

UNIV. OF CHICAGO PRESS: *The Last Dinosaur Book: The Life and Times of a Cultural Icon* by W.J.T. Mitchell, \$38.00/\$27.95 OT. Order from (800) 621-2736.

VINTAGE: *Fantastic Tales, Visionary and Everyday* edited by Italo Calvino, \$15tpb FRA.

VIRGIN PUBLISHING: *The Handbook—The Seventh Doctor* by David J. Howe and Steven James Walker, \$7.95 OMT; *New Adventures: Biege Planet Mars* by Lance Parkin and Mark Clapham, \$6.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

WRITE WAY PUBLISHING: *Wolf's Cub* by Mackay Wood, \$14.95tpb FON. January will bring *Sorrow's Crown* by Tom Piccirilli, a mystery novel that's the sequel to *The Dead Past*, \$21.95 ON. From Write Way Publishing, 10555 E. Dartmouth #210, Aurora CO 80014, (800) 680-1493. Dist. by Ingram, Book People.

—December Releases—

ACE: *HC: The Lady in the Loch* by Elizabeth Ann Scarborough, \$19.95 FON. P/Bs: *The Complete Fuzzy (Little Fuzzy, Fuzzy Spans, Fuzzies and Other People)* by H. Beam Piper, \$14trpb SFRN; *Rose Daughter* by Robin McKinley, \$5.99 FRN; *Faraday's Orphans* by N. Lee Wood, \$5.99 SFRN; *Shadow Saga #3: Of*

Masques and Martyrs by Christopher Golden, \$5.99 FON; *Nanotech* edited by Jack Dann and Gardner Dozois, \$5.99 SFOA; *Titan* by John Varley, \$6.99 SFRN.

ANALOG SF: Fiction: "Aurora in Four Voices" by Catherine Asaro; "Ataxia in Atraxia" by Fran van Cleave; "Zwarte Piet's Tale" by Allen Steele; "Outside's Change" by Geoffrey A. Landis; "High Flight" by Bud Sparhawk. Nonfiction: "Science Fact: The World's Simplest Fusion Reactor" by Tom Ligon; The Editor's Page; "The Alternate View" by Jeffrey D. Koistira; In Times To Come: "The Reference Library" by Tom Easton; Brass Tacks: "Upcoming Events" by Anthony Lewis. Cover artwork by George Krauter.

ASIMOV'S SF: Fiction: "Grist" by Tony Daniel; "Down in the Dark" by William Barton; "Building the Building of the World" by Robert Reed; "Fruitecake Theory" by James Patrick Kelly; "The Game This Year" by Lisa Goldstein; "Archaic Planets: Nine Excerpts from the Encyclopedia Galactica" by Michael Swanwick (with Sean Swanwick). Poetry: "Curse of the SF Editor's Wife" by Bruce Boston; "Eating the Mystery" by Robert Frazier and James Patrick Kelly. Nonfiction: "Reflections: Has Seen the White Whale" by Robert Silverberg, "On Books" by Paul Di Filippo; "The SF Conventional Calendar" by Erwin S. Strauss; Next Issue. Cover artwork by Bob Eggleton.

AVON: H/C: *Ahmed and the Oblivion Machines* by Ray Bradbury, \$14 FON. P/Bs: *The War Amongst the Angels* by Michael Moorcock, \$12.50tpb FRN; *The Searchers #2: Empire of Dust* by Chet Williamson, \$5.99 FON; *Last on Earth #2: The Convergence* by Marilyn Kaye, \$4.99 FON.

AVON BARD: *In the Land of Winter* by Richard Grant, \$6.99 FRN.

AVON EOS: H/Cs: *Mission Child* by Maureen F. McHugh, \$20 SFON. P/Bs: *The Invisible Country* by Paul J. McAuley, \$13.50tpb SFOA; *Keepers of the Hidden Ways #3: The Crimson Sky* by Joel Rosenberg, \$5.99 FON; *Changer* by Jane Lindskold, \$5.99 FON; *Sam Gunn Forever* by Ben Bova, \$5.99 SFON.

BAEN: H/C: *Rules of Engagement* by Elizabeth Moon, \$22 SFON. P/Bs: *Bardic Voices #4: Four and Twenty Blackbirds* by Mercedes Lackey, \$6.99 FRN; *Bolo: Bolo Rising* by William H. Keith Jr., \$6.99 SFON; *Dangerous Vegetables* created by Keith Laumer, \$5.99 SFON; *Once a Hero* by Elizabeth Moon, \$6.99 SFRN; *Phases* by Elizabeth Moon, \$5.99 SFRN; *The Dead of Paksenarrad #2: Divided Allegiance* by Elizabeth Moon, \$6.99 FRN; *BV #2: The Robin & The Kestrel* by Mercedes Lackey, \$5.99 FRN; *BV #3: The Eagle & The Nightingales* by Mercedes Lackey, \$5.99 FRN; *The Castle of Deception* by Mercedes Lackey and Joseph Sherman, \$5.99 FRN; *Bolo Brigade* by William H. Keith, Jr., \$5.99 SFRN; *Revolt in 2100 and Methuselah's Children* by Robert A. Heinlein, \$6.99 SFRN.

BALLANTINE: *The Princess Bride* by William Goldman, \$24 FRN.

BANTAM: *To Say Nothing of the Dog* by Connie Willis, \$6.50 SFRN.

BANTAM SPECTRA: H/Cs: *Distraction* by Bruce Sterling, \$23.95 SFON. P/Bs: *The Dragon Mage #2: The Black Raven* by Katharine Kerr, \$13.95tpb FON; *Star Wars: X-Wing #7: Solo Command* by Aaron Allston, \$5.99 SFOMN; *Eyes of Silver* by Michael A. Stackpole, \$5.99 FON.

BBC WORLDWIDE: *Doctor Who: The Infinity Doctors* by Lance Parkin, \$5.95 SFOMN; *The Janus Conjunction* by Trevor Baxterdale, \$5.95 SFOMN. Dist. by London Bridge, (800) 805-1083.

BDD AUDIO: *The Chronicles of Narnia #7:*

The Last Battle by C.S. Lewis, dramatization, 2, 8.5, 3 hours, abridged, \$16.99; *Star Wars: X-Wing #7: Solo Command* by Aaron Allston, 2, 3, 3 hours, abridged, \$16.99.

BERKLEY: *Star Wars: Young Jedi Knights: Crisis at Crystal Reef* by Kevin J. Anderson and Rebecca Moesta, \$5.99 SFOMNYA.

BOULEVARD: *Captain America: Liberty's Torch* by Tony Isabella and Bob Ingels, \$6.50 FOMN; *The Wild, Wild West: The Night of the Assassin* by Robert Vaughn, \$5.99 SFOMN.

DARK HORSE: *Star Wars: X-Wing Rogue Squadron: The Warrior Princess* by Michael A. Stackpole, Scott Tolson, John Nadeau, Jordi Ensign, \$12.95trpb (graphic novel).

DAW: *H/C: Spirit Fox* by Mickey Zucker Reichert and Jennifer Wingert, \$23.95 FOMN; *Daughter of Darkness* by Ed Gorman, \$6.99 HON; *The Tough Guide to Fantasyland* by Diana Wynne Jones, \$5.99 FRK; *Alien Pets* edited by Denise Little, \$5.99 SFOA.

DEL REY: *The First Immortal* by James L. Halperin, \$6.99 SFON; *Babylon 5: The River of Souls* by Yvonne Navarro, based on the screenplay by J. Michael Straczynski, \$5.99 SFOMN; *The Adventures of Conrad Stargard #6: Conrad's Quest for Rubber* by Leo Frankowski, \$5.99 SFON.

MAG. OF FANTASY & SF: Fiction: "The Island in the Lake" by Phyllis Eisenstein; "Cockroach" by Dale Bailey; "Psyche" by Mark W. Tiedemann; "The Miracle" by Jerry Olition; "Facié Storm" by Eric Reitan; "Heroes of the Third Millennium" by Hugh Cook. Nonfiction: "Books to Look For" by Charles de Lint; "Musing on Books" by Michelle West; "Editor's Recommendations" by Gordon Van Gelder; "Science: Close Encounters..." by Paul Doherty & Pat Murphy; "Curiosities" by Marc Laidlaw. Cover by Ron Walotsky. \$3.50, subscription \$33.97, \$38.97 foreign from Fantasy & Science Fiction, 143 Cream Hill Rd., W. Cornwall CT 06796.

FORGE: *The Barrens and Others* by F. Paul Wilson, \$24.95 HOC.

LEISURE: *Bloodlines* by J.N. Williamson, \$4.99 HRN.

POCKET BOOKS: H/Cs: *Star Trek: IX* by J.M. Dillard, \$22 SFOMN; *Star Trek: Action!* by Terry J. Erdmann, \$40 OMT. P/Bs: *Secrets of Star Trek: IX* by Terry J. Erdmann, \$18 OMT; *The Talking Tribble*, \$9.99; *The Talking Tribble Handbook* by Terry J. Erdmann, \$5 OMT; *Buff the Vampire Slayer: Return to Chaos* by Craig Shaw Gardner, \$5.99 HOMN; *Star Trek: TNG: The Dominion War Book 3* by John Vornholt, \$6.50 SFOMN; *Star Trek: DS9: The Dominion War Book 4* by Diane Carey, \$6.50 SFOMN.

PULP ADVENTURES: This publisher of a magazine (*Pulp Adventures*) of and about pulp fiction has begun a line of large format trade paperback reprints of the pulp magazine *The Spider: Master of Men*. Each includes the full color cover from the original plus original introductions by a variety of pulp-lovers. All contents include the original illustrations, with the stories reset and old time ads omitted. Already out are *Reign of the Silver Terror*, intro by Will Murray; *The Devil's Pawnbroker*, intro by Robert Weinberg; *Voyage of the Coffin Ship*, intro by Tom Powers, *The Man Who Ruled in Hell*, intro by Will Murray, and published in late September, *Slaves of the Black Monarch*, intro by James Van Hise. *Machine Guns Over the White House*, intro by Don Hutchison, is a December release. All titles are

8.5"x11", 88-96pp, and \$10 each. From Puls Publications, Box 64, Bordentown NJ 08505, (609) 291-5050, <culpruss@aol.com>.

ROC: *The Last Unicorn* by Peter S. Beagle, \$13.95trpb FRN; *Lightbringer Trilogy #2: The Nations of the Night* by Oliver Johnson, \$16.95trpb FOMN; *Gabriel Knight: The Beast Within* by Jane Jensen, \$6.99 FOGN; *Battlechase #42: Twilight of the Clans #7: Prince of Havoc* by Michael A. Stackpole, \$6.99 FOGN.

SF BOOK CLUB: *Legends* edited by Robert Silverberg, \$13.98; *Star Wars: Vision of the Future* by Timothy Zahn, \$11.98. Alternates: *Parallelities* by Alan Dean Foster, \$8.98; *Shiva in Steel* by Fred Saberhagen, \$11.98; *The Enemy Papers* by Barry Longyear, \$14.98; *The Hiler Options* by Kenneth Mackay, \$10.98; *The Rivan Code* by David & Leigh Eddings, \$13.98; *In Legend Born* by Laura Resnick, \$12.98; *The River Into Darkness (Beneath the Vaulted Hills, The Compass of the Soul)* by Sean Russell w/illustrator of cover by Tom Kidd, \$14.98.

Winter: *The Golden Globe* by John Varley, \$11.50; *Hogfather* by Terry Pratchett, \$10.98. Alternates: *Playing God* by Sarah Zettel, \$10.98; *Widowmakers (The Widowmaker, The Widowmaker Reborn, The Widowmaker Unleashed)* by Mike Resnick w/illustrator of cover art by Donato Giamberini, \$14.98; *Smoke and Mirrors* by Neil Gaiman, \$11.98; *If Wishes Were Horses* by Anne McCaffrey, \$3.98.

SIGNET: *Crota* by Owl Goingback, \$6.50 HRN.

S&S AUDIO: *Star Trek IX* by J.M. Dillard, reader tha, 3 hours, 2 cassettes, abridged, \$18; *Alien Voices* Presents: *H.G. Wells' The First Men in the Moon*, dramatization, 2 hours, 2 cassettes, abridged, \$18, \$20 CD.

STARK HOUSE PRESS: The first title from this press is *Oracle Lips* by Storm Constantine, a collection of short stories of which 6 are previously unpublished, priced about \$40. With an introduction by Michael Moorcock, it will be published as a 1,000 copy limited hardcover, with color dustjacket. ISBN 0-966784-8-04. Order from Stark House Press, 1945 P Street, Eureka CA 95501, <firebird@internetMCL.com>.

SYRACUSE UNIV. PRESS: *Red Serling's Night Gallery: An After-Hours Tour* by Scott Skelton and Jim Benson, \$69.95hc, \$34.95trpb OMT. Order from (800) 365-8929.

TERMINAL FRIGHTS PUBLISHING: *Deep Into That Darkness Peering* by Tom Piccirilli is a collection of 40 horror and dark fantasy stories, with introduction by Poppy Z. Brite and cover and interior art by Chad Savage. \$45 (add \$3.50 p&h) for a 1,000 copy signed, limited hardcover edition, or \$125 for a 26-copy leather-bound lettered edition. From Terminal Frights Publishing, Box 100, Black River NY 13612, <kenabner@gisco.net>.

TOR: H/Cs: *The Last Dragonlord* by Joanne Bertin, \$25.95 FOMN; *The Blood Jaguar* by Michael H. Payne, \$22.95 FOMN; *The Radiant Seas* by Catherine Asaro, \$26.95 SFON; *Apostrophes and Apocalypses* by John Barnes, \$24.95 SFOC; *Necroscope #3: The Source* by Brian Lumley, \$26.95 HRN; *The World of Robert Jordan's The Wheel of Time* by Robert Jordan and Teresa Patterson, \$39.95 OT (illus. by Darrell Sweet). P/Bs: *Free Space* edited by Edward E. Kramer and Brad Linaweaver, \$16.95trpb SFOA; *Absolute Magnitude* edited by Warren Lapine and Steve Pagel, \$16.95trpb SFRA; *Berserker Fury* by Fred Saberhagen, \$5.99 SFRN; *The Abductors: Conspiracy* by Jonathan Frakes, \$5.99 SFRN; *Touched by the Gods* by Lawrence Watt-Evans, \$6.99 FRN; *The Raven Wing* by Patricia C. Wrede, \$5.99 FRN; *The Last Hawk* by Catherine Asaro, \$6.99 SFRN; *The Price of the Stars* by Debra Doyle and James D. MacDonald,

\$4.99 SFRN; *A Rebel in Time* by Harry Harrison, \$4.99 SFRN; *The Outer Limits #8: The Nightmare* by John Peel, \$3.99 FOMNYA.

TSR: *Forgotten Realms: The Temptation of Elminster* by Ed Greenwood, \$21.95 FOGN; *FR: Elminster in Myth Drannor* by Ed Greenwood, \$5.99 FRGN; *StarDrive: On the Verge* by Roland Green, \$5.99 SFOGN.

VIRGIN PUBLISHING: *X-Treme Possibilities—Revised Edition: A Comprehensively Expanded Rummage Through The X-Files* by Paul Cornell, Martin Day and Keith Topping, \$7.95 OMT. Dist. by London Bridge, (800) 805-1083.

WARNER ASPECT: *The High House* by James Stoddard, \$6.50 FOMN; *The Sci-Fi Channel Encyclopedia of TV Science Fiction* by Roger Fulton and John Betancourt, \$15.99trpb OMT.

WESLEYAN UNIV. PRESS: *A Distant Technology: The Science Fiction Film in the Machine Age* by J.P. Telotte, \$45hc, \$19.95trpb OMT. Order from (800) 421-1561.

RANDOM FACTORS: LETTERS

We'd like to hear from you about topics, questions or other items raised by SFC. Complaints about how few letters SFC publishes are the result of readers not sending letters, instead of our not publishing the ones we get. Send letters to *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056, or <SF_Chronicle@compuserve.com>.

Stephen Jones
130 Park View
Wembley, Middx HA9 6JU
England

Back in 1992 I was lucky enough to be a Hugo Award Nominee. I didn't win, but just being nominated for the most prestigious award in the SF/fantasy/horror field was a great feeling.

Although I received a certificate—which is framed and hangs in my office today—I never did get one of those neat little Hugo Nominee pins. Despite repeated requests to MagiCon and subsequent World SF Cons (especially Intersection in Glasgow, who apparently were giving them out to anybody remotely connected with the Hugo ceremony), nobody was able or willing to help.

However, when Bob Eggleton heard this story after the awards at Buconcer 92, he very kindly passed his pin on to me, saying, "Steve should have this one, because I've got the real thing!"

So this is an open acknowledgment to Bob, for his generosity and class.

Thanks, mate. And congratulations on winning again.

Paul T. Riddell
<priddell@usa.net>

Concerning your comments about last year's Worldcon in San Antonio, while I can't condone the behavior of my fellow Texans at the Hugo ceremony, I can explain why they may have behaved as they did. For many reasons, Texas has been bereft of literary conventions for years. Instead, Texas fandom had to do with the now-defunct Dallas and Houston Fantasy Fairs, which emphasized comics (and also eschewed any sort of real content in favor of getting as many 11-year-old Marvel zombies into the dealer's room as possible), and the occasional multimedia convention around the state.

Most of the Texas fans I knew who attended did so solely because of the Hugo nomination of *Babylon 5*, and since they had no other reason to sit through the Hugo ceremony, they left. Rude, I know, but that's the way we Texas fans have been trained.

I agree that Hugo voting is bathetic: consid-

Cover Repros

Covers reproduced here are...nonexistent (because the December titles are already out, and this issue is a little tight, contentwise). Ungrammatical but true...

TOUR

#1 Science Fi



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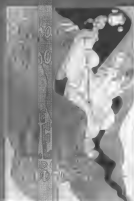
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ering the huge gap between voters on literary awards (especially *Fanzine*, Fan Writer, and Pro Editor) and the voters for Dramatic Presentation, this suggests that the nominees for other categories aren't getting enough exposure as compared to film and TV shows. After all, it's getting harder to find any of the genre magazines in bookstores, while TV and cinematic releases are omnipresent, with multi-million-dollar ad budgets. While I don't look forward to seeing full-page "For Your Consideration" ads in *Asimov's* or *SFC*, it might be the only way, short of offering some freebie to all who vote on all categories, to get more Worldcon attendees to vote and to stick around for the results.

Duane Swierczinski
Bleed272@aol.com

I was sad to read about the death of Jack Biblo in your August issue. I've never had the pleasure of meeting Mr. Biblo, or the opportunity to visit one of his bookshops over the years. In fact, I only first saw his name when I happened upon his obituary in the *New York Times*.

What makes me sad is that Mr. Biblo was clearly one of the last of his kind: someone who was passionate and dedicated to the preservation of books. I can't tell you how much pleasure I've had over the years spending hours in dusty used bookshops, hoping to find a SF or horror classic I'd heard about. When I moved to New York City last year, I was practically salivating at the thought of all of the used bookshops I'd get to haunt. But what I found was a different story: a ton of Barnes and Noble chain stores, a couple of struggling independents, and very, very few used shops.

In fact, I just recently discovered an excellent used SF shop in downtown Manhattan—Science Fiction, Mysteries and More—and then discovered they'd lost their lease. Depressing. It seems for every bookshop of this kind that closes its doors, another chain outlet springs up to take its place.

On a more personal note, I live in Boerum Hill, only a 15-minute walk to Midtown Street in [Brooklyn] Heights. I'm dying to check out the store. I must have walked or biked around the area for months now, and never noticed it. For all I knew, the only bookshop in the Heights was that Waldenbooks on Montague Street.

S.F.CINEMA

by Jeff Rovin

Starting our ninth year at the helm of *SF Cinema*—

Michael Crichton is developing a third *Jurassic Park* story line. There are no plans for a novel, just a flick; Spielberg will produce but not direct. The movie will be in theaters in the summer, 2000.

New Line Cinema is spending \$130 million to produce a live-action trilogy based on J.R.R. Tolkien's *Lord of the Rings*. The movies will shoot next year in New Zealand.

Director Joel Schumacher is talking to Warner Brothers about a fifth *Batman* film. Kurt Russell has been approached to star. Schumacher says he wants to return to the character's dark roots.

Jan De Bont (*Speed*) will probably be directing the remake of Shirley Jackson's classic novel *The Haunting of Hill House* (previously filmed by Robert Wise as the classic chiller *The Haunting*). DreamWorks will be releasing. Plan is to use abundant CGI special effects as opposed to the suggested horror of the original film.

Tim Burton will be directing Johnny Depp as Ichabod Crane in *Sleepy Hollow*. Christina Ricci will play his love interest. Apparently, Ricci's



Artwork by Alan Hunter

EDITORIAL

My Apartment Won't Become A Warehouse (It's Already A Library)

Now that SFC no longer prints at Science Press, the question of back issues in storage there has become of concern. All of the older issues of SFC—about 3,000 copies of various issues from 1994 to 1997—were packed up and shipped off to Bucconeer's freebie tables, where they were given away, overseen by John Hertz. I hope a couple of people will actually subscribe after reading an issue, instead of throwing them away. The copies accumulated under Science's exasperating practice of printing too many copies of some issues, charging me for them, then sticking the extras in their warehouse, where they then charged for storage. If I believed in conspiracy theories, I'd believe that this was all a nefarious plot to make the most money possible off printing SFC. Come to think of it...

Anyway, those issues are gone. At least I can get a tax write-off, having distributed them to the attendees of the worldcon, a 501(C)3 corporation.

There are, however, a whole bunch of issues of *Algo/Starship* still in storage at Science. Far fewer than there were SFC's, but still: 79 copies of *Algo* #33, up to 225 copies of the final issue, #44. On average, 125 copies per issue. The question is, what to do with them? I'm now paying \$20 a month in storage charges, and my emotional commitment, I admit, is much larger than my financial incentive to save them. And I have no room here at the "office" (which occupies more of my one bedroom apartment than it should) for more back issues. They could take—in fact, they already have taken—decades to get rid of, um, sell off. I'd like your suggestions. Alas, knowing the vast dead silence which I usually get when I ask for something here, I expect I'll have to make my own decision. (I'm still interested in tapes of *Breaking the Sound Barrier* and the CBC's *The National Dream/The Last Ship*. Previous requests for help on getting those also met with silence.)

I am happy to report, speaking about Science Press, that I've managed to pay off all the long-term debt from the last 18 months that I owed. The debt had to be paid, and I did it. The lightening of SFC's financial burdens is a happy one. (Or, as we all say, cash flow, always cash flow!)

Meanwhile, there are several topics I would like to talk about here, but they are so potentially unnerving—for readers, advertisers and myself—that I'm not likely to do so. I've been talking about these topics in person, via e-mail, and to editors for a while. Frankly, there's nothing in writing. You're invited to ask me about those, too. Will you? Will I answer?

Lastly, I'm slightly curious about *What'd I Say?*: *The Atlantic History of Music* by Ahmet Ertegun (with a contribution by one Lenny Kaye). Why? Because when he was living in Apt. 2C, I was in Apt. 3C—and we could hear the music from his parties coming through our living room floor. It really is a small universe... —Andrew I. Porter

Superman project with Nicholas Cage is completely dead.

William Malone (*Tales from the Crypt*) is remaking the Vincent Price flick *The House on Haunted Hill*.

Warner Brothers is developing *The House of Secrets*, inspired by the DC comic book, about a teen who returns to her hometown and finds ghosts that are unearthing the darkest secrets of the town's teens.

Writer Jonathan Hensleigh, who wrote the original *Jumanji*, as well as *Armageddon*, is writing *Jumanji 2*.

The Jeff Smith comic book *Bone* has been bought by Nickelodeon Movies. The animated feature will be about the lost cousins from Boneville who become stranded on an island inhabited by various fantasy creatures.

The adventure comic book *Danger Girl*—about a group of women who fight evil—is being brought to the screen by Gary Fleder (*Kiss the*

Girls).

Peter Segal (*My Fellow Americans*, *Tommy Boy*) is directing the sequel to *The Nutty Professor*. Eddie Murphy stars.

Mark Addy (*The Full Monty*) stars as the young Fred Flintstone in the prequel to the original film. This one focuses on the newly-married Fred and Wilma and their trip to Las Vegas.

Joely Fisher, late of *Ellen*, will star opposite Matthew Broderick in the live action Disney film *Inspector Gadget*. Rupert Everett stars as the evil Claw and Dabney Coleman is the chief of police.

The cult comic book *Dead World*, about a busload of teenagers surviving in a world filled with zombies, is being brought to the screen by Warner Brothers. The script is by Todd Alcott (*Antz*).

Bruce Willis will star in *The Sixth Sense*, about a psychotherapist treating a boy who may have psychic abilities. M. Night Shyamalan (*Wide Awake*) is directing from his own script.

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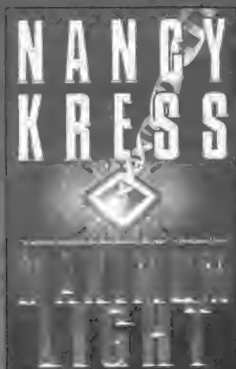
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—*Science Fiction Chronicle*

"Kress poignantly evokes the world's plight, and the range of desperate, underhanded, crazy measures people are willing to take when children are no longer everywhere around them, she never forgets what's needed for a page-turner."

—*Losers*



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The wonderful Dark Horse comic book *Hellboy* is coming to the movies. It's the tale of a detective called from the underworld by the Nazis during World War II. In time, he turns against the Nazis.

Michael Apter will be directing Pierce Brosnan in the next James Bond film. It's being written by Neal Purvis and Robert Wade, who wrote the British series *Let Him Have It*.

Rob Cohen (*Dragonheart*) will be directing *After the Visitation*. Loosely based on the Arkady and Boris Strugatsky novel *Roadside Picnic*, the film is set in the future after aliens have set up a forbidden zone on earth. A bold explorer seeks to penetrate that region.

The Farrelly brothers (*There's Something About Mary*) will direct *The Space Man* by writer David Dorfman, a buddy comedy set in space.

Sarah Jessica Parker will be playing sweet Nell in Universal's *Dudley Do-Right*. Brendan Fraser stars (who else?) with Alfred Molina as Snider Whiplash.

New Line will be making writer Peter Magill's *Freaks*, about a team of reporters who pursue the paranormal and become convinced that the apocalypse is nigh.

Christopher Buckley's *Little Green Men*, about a politician who is abducted by aliens and learns that it's all a government hoax, is going to be filmed by New Line.

David Lynch will be producing *Lighthouse at the End of the World*, about the last days of Edgar Allan Poe. Christopher Devore (who wrote Lynch's *The Elephant Man*) is writing the screenplay based on Stephen Marlowe's novel.

A redesigned Mothra—complete with head and wing armor—fights a redesigned King Ghidorah in Toho's *Mothra 3* while the redesigned giant turtle Gamera battles a mutated Gyaos in Dai's *Gamera 3*. The two recent Gamera films were some of the best giant monster flicks ever. These films will probably never get a U.S. release. Dai is also creating a new creature for a new monster franchise.

There's going to be a big-screen Baby Huey movie based on the Harvey Comics duck. *Baby Huey's Great Easter Adventure* will feature animatronic special effects.

Mike Myers, Eddie Murphy, John Lithgow, Linda Hunt, and Cameron Diaz provide the voices for the computer-animated DreamWorks feature *Shrek*. Based on the children's book by William Steig, the film's a fairy tale about an ogre who tries to reclaim his swamp.

Rob Bowman, director of the *X-Files* movie, is looking to revive the recently derided *I Am Legend* film. Schwarzenegger may still star.

On TV: *Crusade* is the new series from J.

Michael Straczynski (*Babylon 5*). Gary Cole stars as Captain Matthew Gideon of the starship *Excalibur*, who is searching for the cure to a plague. Debuts on TNT in January.

Adam West will co-star in the TV series *Black Scorpion*, an hour-long adventure from Roger Corman. It's based on the two telefilms about the costumed action hero.

Fox Family Channel is resurrecting *The Addams Family* as a primetime sitcom due to debut in October. There will also be a new film, made for TV, starring Tim Curry and Daryl Hannah.

On Laserdisc: the boxed set of the first *Kiri* *Allyn Superman* serial is smashing. The print is in terrific shape, the transfer sharp and vivid. You may have a problem with the way *Allyn* becomes an animated cartoon whenever *Superman* takes flight, and the plot and characterizations are pretty ridiculous. But *Allyn* is fun, especially as Clark Kent, and the production values are strong.

The last of the Hammer Christopher Lee/*Peter Cushing Dracula* films, *The Satanic Rites of Dracula* (1973) is also one of the best—intelligent and well-acted, about the Count's plans to unleash a deadly plague. The uncut widescreen transfer is terrific.

The *Black Scorpion* was one of those super low-budget films special effects master Willis O'Brien (*King Kong*) made in the waning years of his life. The monster-on-the-loose film has an okay script, a still-exciting action on a train, and an effective tank/chopper/scorpion battle at the end. Unfortunately, the composites in the monster's city "rampage" are sloppy and unconvincing. The print is in very good shape and the transfer is excellent.

Hammer's marauding monster mud movie *X... the Unknown* has been given a very good transfer. Dean Jagger (who is terrific) plays a nuclear scientist who tries to identify and then stop an energy-eating life form from inside the Earth.

On DVD: Kevin Costner's *The Postman* bombed at the box office and was excoriated by the critics. It deserved neither. The film is a heartfelt, exciting, and evocative adaptation of the David Brin novel. The widescreen transfer is preferable to the cropped version, and it's spectacular.

Sphere bombed at the box office and richly deserved to. A sort of big-budget *Atomic Submarine* with countless elements of *Forbidden Planet* and *2001*, plus a contrived sense of wonder—Sharon Stone actually says, "Oh. My. God." when she sees the underwater spaceship for the first time—it's one of those movies that's so dumb you just have to wonder. (The Navy sends a team underwater to explore the wreckage. The team is stranded down there by a cyclone. No one saw this coming?) At least the picture transfer and audio are superb. You'll feel like you're down there with Dustin, Sharon, Samuel L., and team. Since you'll have figured everything out way before they do, at least you can enjoy the sights and sounds.

Jacob's Ladder looks and sounds terrific in its first widescreen home video presentation. It's a disturbing flick about a Vietnam vet and his unearthly post-combat experiences. —Jeff Rovin

UK BUYERS' GUIDE: DECEMBER 1998 SF/FANTASY

The following is fairly complete, considering this list is assembled in the USA. Note that all US Pocket Books, Baen and TSR titles are simultaneously sold in the UK; other publishers aren't far behind. **Abbreviations:** A, multi-author anthology; C, single author collection; F, fantasy; G, game based work; H, horror; M, film or TV-based work; N, novel; O, original; R, reprint, reissue; SF, science fiction; T, nonfiction; YA, young adult; J, juvenile; H/C, hardcovers; P/B, paperbacks.

—Additional September Releases—

AIRGEDLAMH PUBLICATIONS/ALCHEMY PRESS: *Shadows Of Light And Dark* is a 52 page collection of poetry by Jo Fletcher, being published in a 250 copy numbered signed hardcover edition, at £12.99. With cover artwork by Les Edwards, introduction by Neil Gaiman and author photo by Seamus Ryan, it is signed by all contributors. From Alchemy Press, 46 Oxford Road, Acocks Green, Birmingham B27 6DT, UK.

BBC BOOKS: *Dr. Who: Last Man Running* by Chris Boucher, £4.99 SFOMN; *Scarlet Empress* by Paul Magra, £4.99 SFOMN.

BECCON PUBLICATIONS: *The Tall Adventurer: The Works of E.C. Tubb* compiled by Sean Wallace and Philip Harbottle, £12/520 OT, a 204pp trade paperback with cover art by Ron Turner, is an annotated guide to all of Tubb's works. Add 75p in UK, \$2 US for p&h; from Beccon Publications, Roger Robinson, 75 Rossllyn Ave., Harold Wood, Essex RM3 0RG, UK, <becon@uk.dial.pipex.com>.

BRITISH FILM INST: *The Exorcist, 2nd Edition* by Mark Kermode, £7.99tpb OMT.

GOLLANCE: *Trajectories* by Julian Rathbone, £16.99hc SFON.

INTERZONE SF AND FANTASY: Fiction: "Jedella Ghost" by Tanith Lee; "The Mars Convention" by Timons Esaias; "In the Name of Allah, the Omnipotent?" by John Whitbourn; "The Late Movie" by Thomas M. Disch; "The Little Killers" by Dave Stone; "Surgical Graffiti" by Nick Cornwell; "Onward Station" by Eric Brown. Nonfiction: "Interaction: Readers' Letters"; "John Whitbourn Interview" by Paul Brazier; "Anisile Link" by David Langford; Book Reviews by Paul McAuley, Chris Gilmore, Paul Brazier, David Mathew, David Pringle. Cover artwork by Dominic Harman.

MILLENNIUM: *Luminous* by Greg Egan, £16.99hc, £9.99tpb SFOC; *Valdemar: Owlflight* by Mercedes Lackey and Larry Dixon, £16.99hc, £9.99tpb PBN; *Orca #1: Bodyguard of Lightning* by Stan Nicholls, £9.99tpb PBN.

ROBERT HALE: *The Fourth Dimension* by John Davies, £16.99hc SFON.

SCHOLASTIC CHILDREN'S BOOKS: *The Enchanted Lands: The Grabbit Gnomes* by Enid Blyton, £3.50 FRNJ; *The Magician's Party* by Enid Blyton, £3.50 FRNJ; *The Enchanted Lands* by Enid Blyton, £3.50 FRNJ.

SEVERN HOUSE: *The Blackstone Chronicles* by John Saul, £17.99hc HRN; *Acorna* by Anne McCaffrey and Margaret Ball, £17.99 SFRN; *Exit to Eden* by Anne Rice, £17.99hc HRN(not available in Canada, USA); *Dinotopia Lost* by Alan Dean Foster, £17.99hc FRN(not available in Canada, USA, Australia, NZ). Dist. by Grantham Book Services.

—Additional October Releases—

ARROW: *Shadow of the King* by Hellen Hollick, £5.99 FRN.

BBC BOOKS: *Dr. Who: Bel Tempest* by Jim Mortimore, £4.99 SFOMN; *Dr. Who From A-Z*

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by Gary Gillatt, £9.99trp OMT; *Matrix* by Perry Robert and Mike Tucker, £4.99 SFOMN.

BRANDON: *Aisling and Other Irish Tales of Terror* edited by Peter Tremayne, £6.99 HOA.

COLLINS: *The Lion, the Witch and the Wardrobe* by C.S. Lewis, illus. by Christian Birmingham, £10.99 FRNJ (abridged picture book); *The Complete Chronicles of Narnia* by C.S. Lewis, illus. by Pauline Baynes, £30 FRNJ.

DK PUBLISHING: *Star Wars: Incredible Cross-Sections* by Dr. David West Reynolds, £12.99trp RMT; *Star Wars: The Visual Dictionary* by Dr. David West Reynolds, £12.99trp RMT.

GOLLANCZ VISTA: *The Orkney #2: The King and Queen of Swords* by Tom Arden, £16.99hc FON.

HODDER & STOUGHTON: *Beyond Freedom* by Paul Ware, £16.99hc FON.

INTERZONE: Fiction: "La Cenerentola" by Gwyneth Jones; "Code of the Skydiver" by Ian Stewart and Jack Cohen; "The Indigenes" by Tom Arden; "Cause and Consequence" by Mary Soon Lee; "A Servant of Satan" by Darrell Schweitzer. Nonfiction: "Interaction: Readers' Letters"; "Gwyneth Jones Interview" by Gary Kilworth; "Anisble Link" by David Langford; Film Reviews by Nick Lowe; TV Reviews by Wendy Bradley; "On Alien Astronauts and the Turin Shroud" by Gary Westfahl; Reviews by Paul McAuley, Chris Gilmore, David Mathew. Cover by Roy Riggo.

MILLENNIUM: *Cavalcade* by Alison Sinclair, £16.99hc SFON.

ORION: *The Second Angel* by Philip Kerr, £16.99hc SFON.

PHOENIX HOUSE: *Slaughtermatic* by Steve Aylett, £9.99trp HON.

ROBERT HALE: *Son of Rosemary* by Ira Levin, £16.99hc HON.

VOYAGER: *X-Files #12: Grotesque* by Ellen Stieher, £3.99 SFOMN.

—Additional November Releases—

ABACUS: *The Matter of the Heart* by Nicholas Royle, £6.99 HRN.

ALYSON: *The Ghost of Carmen Miranda* edited by Scott Brassert and Julie K. Trevelyan, £8.99trp FOA (gay and lesbian fantasy stories).

ARROW: *The Golden Cat* by Gabriel King, £16.99hc FON (cat fantasy).

BATSDORF: *The Ingrid Pitt Almanac of Ghosts* by Ingrid Pitt, £14.99hc OT.

BBC BOOKS: *Dr. Who: The Janus Conjunction* by Trevor Baxendale, £4.99 SFOMN.

BOXTREE: *Babylon 5: Novel #11* (title not avail.) by J. Gregory Keyes, £5.99 SFOMN.

GOLLANCZ INDIGO: *Crossing the Border* edited by Lisa Tuttle, £7.99 OA (erotic, not SF, but includes stories by Angela Carter, Neil Gaiman and others).

GOLLANCZ VISTA: *The Dark Lord of Derholm* by Diana Wynne Jones, £16.99hc FON; *The Forge of God* by Greg Bear, £5.99 FRNJ; *Deep Scars* by Diana Wynne Jones, £5.99 FRNJ; *Scissorman* by Mark Chadbourne, £16.99hc, £5.99pb HON; *Deathstalker: Prelude* (Misworld, Hellworld, Ghostworld) by Simon R. Green, £6.99 FRNJ.

HEADLINE: *The Nine Lives of Doctor Who* by Peter Haining, £16.99hc OMT.

HODDER & STOUGHTON: *Dominions of Irth #3: Octoberland* by A.A. Attanasio, £16.99hc FON.

LION: *The Dragon King Saga* (trilogy) by Stephen Lawhead, £9.99trp FRNJ.

LONELY PLANET: *Not the Only Planet: Travel Stories from Science Fiction* edited by Damien Broderick, £6.99 SFOA.

MACMILLAN: *Abduction* by Robin Cook, £16.99hc SFON.

MILLENNIUM: *The Stainless Steel Rat Goes to the Circus* by Harry Harrison, £16.99hc SFON;

Aliens: Female War by Steve Perry, £4.99 SFOMN; *Aliens: Genocide* by David Bischoff, £4.99 SFOMN; *Aliens Omnibus #1: Earth Hive/Nightmare Asylum* by Steve Perry, £4.99 SFOMC; *Cain* by James Byron Huggins, £5.99 HON.

ORBIT: *Winter of the World #4: The Castle of Winds* by Michael Scott Rohan, £6.99 FON; *Out of Gold* by Elizabeth Moon, £6.99 FON; *Winter of the World #1, #2, #3* by Michael Scott Rohan, each £6.99 FRNJ.

ORION CHILDREN'S: *The Web: Computopia* by James Lovegrove, £3.50 SFONYA; *The Web: Spindrift* by Maggie Furey, £3.50 SFONYA; *Timon's Tide* by Charles Buter, £4.50 HONYA.

OXFORD P'BACKS: *Twelve Gothic Tales* edited by Richard Dalby, £4.99 FRA.

ROBERT HALE: *Looking for Something to Suck and Other Vampire Stories* by R. Chetwynd-Hayes, £16.99hc HOC.

SIMON & SCHUSTER: *Laptops of the Gods* by Peter Chippindale, £9.99trp SFON; *The Last Rune #1: Beyond the Pale* by Mark Anthony, £9.99trp FON.

TITAN: *Stardust* by Neil Gaiman and Charles Vess, £19.99hc (graphic novel).

VOYAGER: *X-Files: Ascension* by Quentin Thomas, £3.99 SFRMN.

—December Releases—

BANTAM PRESS: *Nimisha's Ship* by Anne McCaffrey, £15.99hc SFON; *Star Wars: Vision of the Future* by Timothy Zahn, £16.99hc, £12.99trp SFOMN; *Star Wars: X-Wing Fighter #7* by Aaron Allston, £5.99 SFRMN.

CORGI: *The Dance of the Voodoo Handbag* by Robert Rankine, £5.99 FON.

DOUBLEDAY: *Apocalypse* by Robert Rankin, £16.99hc SFON.

EARTHLIGHT: *The Last Dragonlord* by Joanne Bertin, £16.99hc, £9.99trp FON; *The High House* by James Stoddard, £5.99 FON.

HCTOLKIN: *Defending Middle-Earth* by Patrick Curry, £7.99trp OT.

HEADLINE FEATURE: *Our Lady of the Snow* by Louise Cooper, £16.99hc HON; *Changeling* by Frances Gordon, £5.99 HON.

HODDER & STOUGHTON: *The Fall* by Simon Clark, £16.99hc SFON.

MILLENNIUM: *The Stainless Steel Rat Goes to Hell* by Harry Harrison, £5.99 FRNJ; *Ronan #3: Ronan's Revenge* by James Bibby, £5.99 FRNJ.

NEL: *Chasm* by Stephen Laws, £5.99 HON.

ORBIT: *Mir* by Alexander Beshir, £9.99trp FRNJ; *Frenzetta* by Richard Calder, £5.99 SFON; *Ice-Mage* by Julia Gray, £6.99 FON.

TITAN: *Star Wars: X-Wing Rogue Squadron—The Warrior Princess* by Michael A. Stackpole and Scott Tolson, £9.99trp; *Predator Vs. Judge Dredd* by John Wagner and Alfredo Alcatena (graphic novels).

UNIV. OF NEBRASKA PRESS: *The Chase of the Golden Meteor* by Jules Verne, £12trp FRNJ (Nebraska is apparently in the UK...).

VIRGIN: *New Adventures: Where Angels Fear* by Rebecca Leven and Simon Winstone, £5.99 SFOMN.

VOYAGER: *Serpentwar Saga #4: Shards of a Broken Crown* by Raymond E. Feist, £11.99trp FRNJ; *Gate of Ivory* by Robert Holdstock, £6.99 FRNJ; *Kronador: The Betrayal* by Raymond E. Feist, £11.99trp FON; *X-Files: Skin* by Ben Mezzich, £16.99hc SFOMN; *X-Files #13: Quarantine* by Les Edwards, £5.99 SFRMN; *Cosmic Puppets* by Philip K. Dick, £5.99 FRNJ; *Queen City Jazz* by Kathleen Ann Goonan, £5.99 SFRNJ.

WARNER: *Deliver Us From Evil* by Tom Holland, £5.99 HON.

THE BRITISH REVIEW

by Stephen Jones
& Jo Fletcher

It was the summer of Stephen King. Despite his phenomenal popularity, the author had not appeared at a public event in Britain for nearly 15 years. But to coincide with the publication of his latest novel, *Bag of Bones*, he visited London during a hectic few days in mid-August for a rare promotional tour organised by his UK publisher.

"I happened to be in New York when some of the people from Hodder & Stoughton were there," he explained, "and I asked them if they would like to go to a baseball game. So we went to a baseball game at Yankee Stadium, and they said 'You must come over to England sometime and we'll go to a cricket match'."

"I've read about cricket, but I don't really understand cricket. So I said I would like to come over to a cricket match, and they asked 'Will you come over and promote at the same time?' and I said 'Well, let me think about it'. It had been so long since I had done anything in a promotional nature over here."

Along with interviews with author/journalist Stan Nicholls for the new LineOne SF website (see below), and Stephen Jones for *Starburst* and *Shivers* magazines, King also spoke with the syndicated Press and Foreign Press Associations, such newspapers as London's *Evening Standard*, *Glasgow Herald*, *Irish Times*, *Daily Telegraph* and *Mail* on Sunday, and the magazines *Woman*, *Woman's Journal* and *FHM*. He appeared on the television shows *Frost on Sunday*, *The Big Breakfast* and BBC's *Book Worm*, and also BBC Radio 4's *Front Row*, Radio 2's *John Dunne Show*, Radio 5 Live and Classic FM's *Masters of Their Arts* show.

For a busy two hours during a Saturday lunch time, he signed copies of his new novel for customers who had obtained advance tickets in-store at London's new Borders, and followed it over the next few days with signings at W H Smith in Brent Cross Shopping Centre, Dillons at Kingston's Bental Centre, and Waterstone's in the City of London.

"The nice thing about doing promotion in



Photo by Mandy Slater

Stephen King wields a cricket bat at the *Bag of Bones* party

England is that you don't have to worry that somebody's going to come up and blow your head off with an automatic weapon," revealed the author.

Described by Hodder & Stoughton as "The Party of the Decade", more than 700 people attended a champagne reception in King's honour, held at The Royal College of Art in Kensington on the evening of August 24th. In front of guests drawn from the bookselling and publishing trade, the media, and the SF, fantasy and horror community, King played guitar on



Photo by Seamus A. Ryan

The two Steves of horror—London's Stephen King, left, and Maine's Stephen King, right

stage with band members Antony Harwood, fellow author Ken Follett, Graham Coster and Kevin Jones, and was presented by his publisher with a leather-bound edition of *Bag of Bones* and an autographed cricket bat to commemorate his rain-soaked visit to Nottingham's Trent Bridge cricket ground the afternoon before. Bottles of a special *Bag of Bones* 'King Lager' were also available during the evening, produced especially for the event by Fulham micro-brewery The Freedom Brewing Co.

The following evening saw the climax of the tour when King was interviewed by novelist/broadcaster Muriel Grey for an *Observer* Event at London's Royal Festival Hall on the South Bank. Organised by *The Observer* newspaper in conjunction with Hodder & Stoughton, tickets were priced at just £10 and the author read from his work and answered questions in front of a capacity audience. A commemorative signed edition of *Bag of Bones*, limited to just 2,000 copies, was on sale during the event.

"I can almost guarantee you that I'll never be in England doing promotion again," he told us, "because I'll never be in the States doing promotion again. That stuff's pretty much done."

King returned home to Maine the following morning, but not before he had squeezed in another hour-long signing at the W H Smith bookshop in Heathrow Airport's Terminal 4.

A joint venture between New International, British Telecom and United News & Media, LineOne, <www.LineOne.net>, is new mass-market Internet service from Springboard Internet Services Ltd. Available at LineOne's 'What's On' zone, the Science Fiction Club is edited by author Anne Gay, ably assisted by Stan Nicholls, whose exclusive interview with Stephen King went live on August 27th, accompanied by sound bites from the writer.

King was one of the first authors to sign at the new Borders bookstore, which opened in London on August 1st at 203-207 Oxford Street. The 4-floor superstore is open 7 days a week and claims to carry more than 200,000 different books, CD's and videos, along with the largest selection of magazines and newspapers in the UK, and a licensed cafe. With around 50 different events



Photo by Paula Grainger

The Murder One 10th Anniversary Party was celebrated by lots of people, including, l to r, Kim Newman, Paul J. McAuley, Basil Copper, owner Maxim Jakubowski, Pat Cadigan, Titan/Forbidden Planet's Nick Landau, Michael Marshall Smith, Georgina Hawtrey-Moore of HarperCollins and John Brosnan

planned each month, Borders chairman Richard Joseph said, "We want people to feel there's something going on all the time. If it isn't fun then this retailing format isn't going to work."

"Clearly the focus is on selling books and music," continued Joseph, "but we want to create an atmosphere where people can meet friends and have fun." While the rest of the trade wait to see how successful this new concept in selling books in the UK is, Borders is steaming ahead with superstores scheduled to open in Brighton and Glasgow (this Fall) and Leeds (April 1999), with another store due in London's Charing Cross Road next May.

Hot on the heels of Stephen King's triumphant return to Britain came news that the other great star in the horror firmament, Anne Rice, would make her own long-awaited visit—the first in more than 5 years—to publicise the sixth in her 'Vampire Chronicles', *The Vampire Armand*. Publishers Chatto & Windus had a number of signings lined up for the week-long trip at the beginning of October, including the new Borders, bookshops in Edinburgh, Glasgow, Dublin, Manchester and Birmingham, and, to ensure that genre fans were not left out in the cold, Forbidden Planet in Newcastle. As well as features in the national press, Rice also appeared on breakfast TV and national radio to promote her bestselling series.

As part of an £8,000 summer marketing campaign, W H Smith Travel Retail conducted a teaser campaign for Michael Marshall Smith's latest novel, *One of Us*, at more than 100 bookshops in railway stations and airports across the UK. In conjunction with publisher HarperCollins, W H Smith published a small format paperback sampler, when *God Lived in Kenilworth Town* & Others, containing 4 short stories by Smith (3 previously unpublished). The free 69-page collection also offered a £3 voucher off the new novel (priced at £14.99) and works as publicity for the author's forthcoming collection of short stories, due next spring. "He's the British equivalent of Michael Crichton," WHS travel book buyer Robert Nicholls told *The Bookseller*, "only smarter and funnier, and he deserves to be more widely read." The promotion includes point-of-sale material, window displays, and a repackaging of Smith's back-list, supported by a country-wide author tour.

HarperCollins launched Smith's third novel with a drinks party at Soho's creative watering hole, the Soho House, on July 14th. Despite listing the wrong street number on the invitation (blame the author, who designed it), more than 100 people—including numerous members of the

SF, fantasy and horror community—found themselves crammed in amongst the sofas for a pleasant 3 hours of socializing.

In October, Pavilion launched the UK of *Good Fairies/Bad Fairies* by Brian Froud. Edited by Terri Windling, it's the follow-up, 20 years on, to his bestselling *Fairies*. The press office was inundated with requests for appearances, and looked forward to seeing those "Proud of Froud" badges making a welcome reappearance. He'll be doing a signing tour around Britain's bookshops in the run-up to Christmas. Meanwhile, stamper imprint Paper Tiger has multiple Houdini winner Bob Eggleton's *The Book of Sea Monsters* featuring 100 colour and black and white paintings and sketches, with the text by Nigel Suckling exploring the myth, legend and scientific records inspired by the Loch Ness Monster, the Midgard Serpent, Leviathan and a host of other denizens of the deep. It's a large size paperback at £14.99. Another award winner, this time for her writing, Pamela Sargent has combined her talents with artist Ron Miller to produce *Firebrands: The Heroines of Science Fiction and Fantasy*, featuring characters from the works of H.G. Wells, Isaac Asimov, Anne McCaffrey and Robert A. Heinlein, amongst many others (£14.99). And Boris Vallejo focuses on the most private sections of the human body, according to Paper Tiger's Sonia Pugh, in his hardcover collection of photos *Hindsight* (£20).

Launched in July into British bookstores, including W H Smith and other chains, the Travelman is an attempt to create a short story market for the hectic '90s. These pocket-sized fold-away reprints of classic short stories are priced at £1 each and aimed at commuters. Somewhat overhyped as "the most revolutionary concept in book publishing since the invention of the paperback" by founder Alexander Waugh (the grandson of novelist Evelyn), each booklet unfolds like a map. Plans are to eventually sell them from "story-vending" machines on station platforms.

In a survey of holiday reading in the July 28th *London Evening Standard*, reporter Susan Greenhill investigated how much Londoners are influenced by the endless lists compiled by "the literary world's mutual admiration society". Out of the sampling of 9 people featured, 2 were reading SF: *Star Trek: The Next Generation: Imzadi* by Peter David (Pocket Books) and *This Day All Gods Die*, fifth book in the 'Gap' series by Stephen Donaldson (HarperCollins). The remainder were reading thrillers (2), classics (2), non-fiction (2) and romance (1).

From July 24-26th, London's National Film Theatre hosted the fifth annual Fantasm '98, programmed by journalists Alan Jones and Nigel

Floyd. The weekend event included special previews of *Kull the Conqueror*, the documentary *Full Tilt Boogie*, British vampire movie *Razor Blade Smile*, a restored version of the 1925 *The Lost World* and a new print of the 1974 *Deranged*. In conjunction with the festival, Alan Jones gave an illustrated lecture on horror films and also programmed the major retrospective *Mario Bava: Blood and Black Celluloid*. Throughout July, the NFT presented 23 of the Italian director's movies, including the first theatrical screenings in Britain of *Baron Blood* and *Wild Dogs*.

Benjamin Ter-Berg—at not quite 3 years old one of Britain's youngest copyright holders—accompanied sisters and fellow copyright holders Lucy (9) and Harriet (12 3/4) to a special screening arranged by Warner Brothers of *The Magic Sword*, the animated movie based (loosely) on the book *The King's Damosel* by their great-grandmother Vera Chapman. Benjamin, who was heard to cheer loudly when Our Heroine (mysteriously renamed Kayley) beat off the Dread Villain, Harriet and Lucy were gifted *The Three Damosels*, the omnibus edition of three of Vera Chapman's Arthurian novels published by Victor Gollancz, by their great granny before her death in 1996 at the age of 98. *The Magic Sword* (US title: *Quest for Camelot*) inspired an Arthurian exhibition at the Museum of the Moving Image at South Bank, and was used in promotion for London Transport's summer family travel and fun leaflet distributed throughout the city.

Hollywood's big-budget version of *Godzilla* arrived on British cinema screens on July 17th, but without much of the media hype or secrecy that surrounded its earlier opening in America. Vivid Imaginations licensed the range of *Godzilla* toys in the UK, while selected KFC fast-food outlets offered tie-in meals and giveaways.

To celebrate the film's opening, BBC 2 mounted a 5-hour *Monster Night* on July 11th, with a fascinating documentary about Japan's King of the Monsters, presented by Alex Cox, and widescreen showings of the 1976 *King Kong* and the 1991 *Godzilla vs. King Ghidorah*. Less successful were segments in which four fat, unfunny "comedians" sat around gambling on the outcome of various movie monster battles, and a show in which two more inane "comedians" watched a video purporting to show the world's most scary monsters.

Staying with the lame comedy concept, satellite channel Sky Movies Gold used Jonathan Ross to introduce a day of classic *Godzilla* movies on July 18th. The 9-hour marathon featured *Ebriah Horror of the Deep* (1966), *Invasion of the Astro Monsters* (1965), *Destroy All Monsters* (1969), *Son of Godzilla* (1967), *Godzilla vs. Gigan* (1972), *Godzilla vs. Megalon* (1976) and *Terror of Mechagodzilla* (1975).

The unbelievably boring *Bugs*, about a group of high-tech crime-busters, returned to BBC-TV in July for a fourth season. The new series kicked off with a 2-part story in which Beckett (Jesse Birdsall) and Ed (Steven Houghton, taking over the role from Craig McLachlan) are searching for Ros (Jaye Griffiths), who mysteriously disappeared at the end of the last series.

Following a 1996 pilot movie, *The Vanishing Man* finally made it to British TV screens in July for an inane 6-part series. The comedy thriller starred the irritating Neil Morrissey as undercover agent Nick Cameron, who becomes invisible whenever he comes into contact with water.

Bad Blood is a three-part serial from ITV, written by Tony Marchant. It involves a surgeon who travels to Romania to adopt a child and ends up becoming a vampire.

While Eddie Murphy recently starred in an updated remake of the story for Hollywood, TV

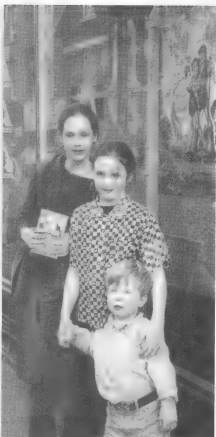


Photo contributed

Almost 3-year-old Benjamin Ter-Berg, front, with his sisters Harriet, left, and Lucy, at the screening of *The Magic Sword*, based on their great-grandmother's *The King's Damosel*

presenter Phillip Schofield played the eponymous *Doctor Dolittle* this summer in a more musical version on the London stage. Based on Hugh Lofting's classic children's stories, and adapted by Leslie Bricusse (who composed the score for the Oscar-winning 1967 movie), Schofield was supported by a menagerie of animatronic creatures created by Jim Henson's Creature Shop—including a 7-foot-tall pushmi-pullyu and a giant lunar moth with a 15ft wingspan.

For stamp collectors, specialist dealer Benham is offering a number of specially postmarked illustrated covers based around the set of 5 "Magical Worlds" stamps recently issued by the Royal Mail to commemorate the 100th anniversary of C.S. Lewis' birth and the 100th anniversary of Lewis Carroll's death. Depicting scenes from Edith Nesbit's *The Phoenix and the Carpet*, Carroll's *Alice in Wonderland*, Mary Norton's *The Borrowers*, Tolkien's *The Hobbit* and Lewis' *Chronicles of Narnia*, Benham offers commemorative covers featuring original illustrations (£17.50), 4 sets of Cicely Mary Barker's Flower Fairies (£10.95 each), 2 different sets marking the Lewis centenary (£7.50 or signed by Joss Ackland, who played the author in a BBC film at £12.50, and another signed by Walter Hooper, who served as Lewis' secretary, for £8.50) and one marking the Carroll centenary (£7.50 or signed by Fiona Fullerton, who played Alice on the screen, for £12.50). Also from Benham—a sheet of last year's "Classic Movie Monsters" from America, mounted, ready for framing, signed by Christopher Lee and Ingrid Pitt (£40, £65 framed), and a cover celebrating the 90th anniversary of the birth of Ian Fleming, signed by Caroline Munro, who appeared in *The Spy Who Loved Me* (£10). More details from Benham, Freepost DR175, Folkestone, Kent CT20

IBR, UK [Note: mail free only in UK] or phone 44 (0)130 322 6777/fax 44 (0)130 322 1327.

London's Murder One bookshop (71-73 Charing Cross Road) celebrated its 10th anniversary on August 26th with signings by crime writers throughout the afternoon and an in-store party in the evening. Although the store also stocks an extensive range of romantic fiction and a basement devoted to SF, fantasy and horror, the theme of the event was "10 Years of Making Crime Pay". Among those enjoying owner Maxim Jakubowski's hospitality were Paul J. McAuley, Kim Newman, Michael Marshall Smith, Basil Copper, Mark Timlin, John Brosnan, Pat Cadigan, Nick Landau and Nick Robinson.

One of the classiest private parties of the summer had to be Peter Hamilton's annual shindig at his stone cottage in the wilds of Britain's smallest (and very pretty) county of Rutland. Co-hosted by his companion Kate Fell, the event boasted a huge ghost-themed bouncy castle for the adults (although children were allowed on it as well), along with a disco in the barn for the more energetic (or cold) party-goers. Amongst the genre guests who joined family and villagers were authors Paul J. McAuley, Graham Joyce, Mandy Slater, Justina Robson—who's just signed a two-book deal with Macmillan—and Chris Mamy, editor Simon Spanton (Orion) and Bill Scott Kerr (Transworld), Kate Farquhar-Thomson of Arrow, HarperCollins' Georgina Hawtrey-Woore, and ex-Hodder & Stoughton publicist Carys Thomas. Hamilton's first collection, *A Second Chance at Eden*, is just out from Macmillan (£17.99), together with the paperback of *The Neutronium Alchemist* (£7.99).

Fact catches up with fiction yet again in the Arthur C. Clarke universe: David Aronovitz of The Fine Books Company received a request for a copy of the first edition of Clarke's *Hugo*, Nebula, John W. Campbell and BSFA Award-winning *Rezendous With Rama*, published in Britain by Victor Gollancz in 1973. The buyer, Dr. Donald Yeomans, wrote: "My interest in this book stems from the fact that I am now the near-Earth Object Program Office manager at JPL and one of our goals is to implement the 'Spaceguard' survey of discovering all near-Earth comets and asteroids larger than 1 km in the next ten years. The term 'Spaceguard' was taken from Clarke's *Rezendous With Rama*. I am not really a (sic) SF collector as such." Despite that, he still forked out \$390 for the signed first edition!

And finally, just to prove that real-life is sometimes stranger than fiction: As we approached the first anniversary of her death, a religious cult launched the Church of Diana on the Internet. Its founder is Yale graduate Richard Yao, who claims the princess appeared to him in dream-like visitations and demanded he spread her messages of love, hope and healing to the living. An as yet unpublished bible, *Diana Speaks*, apparently dictated from beyond the grave, promises to reveal the truth behind the Paris car crash, whether AIDS will return to haunt the US, how the collapse of the Asian economy will affect Wall Street, and how to conquer obesity! Incredibly, Chairman Yao (as he now likes to be called) has already recruited more than 7,000 supporters... —Stephen Jones and Jo Fletcher

Coming Next Issue

An American Market Report update (with a few foreign markets), plus a Buyers' Guide covering January, February and March releases, the rest of our World SF Convention coverage, an interview with either Robert Charles Wilson or Neil Gaiman, and a genuine Christmas theme cover.

TOUR

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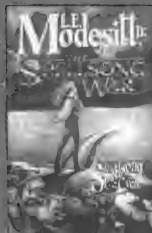
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—*Romantic Times*



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1998 World Science Fiction Convention Report

Part One of Two

This issue's coverage of Buconeer, the 1998 World SF Convention, includes voting and nomination statistics, plus Mike Resnick's report on the Hugo Award ceremony, and the first half of J.R. Madden's report on the convention itself. Next issue will have the balance of Madden's report, plus George Flynn's coverage of the annual Business Meeting, and John Hertz's Masquerade Report.

—Andrew I. Porter

WORLDCON 1998

by J.R. Madden

The 56th Annual World Science Fiction Convention, Buconeer, was held 5-9 August 1998 in Baltimore, Maryland. The facilities used were about a third of the Baltimore Convention Center, plus rooms at nearby hotels such as the Baltimore Hilton, Omni Inner Harbor, and Marriott Inner Harbor. In addition to those hotels, fans were quartered in at least another seven hotels. Though some were still registering at the door Sunday morning (the final day), attendance was reported to be about 5,500 during the Closing Ceremony.

The convention's featured guests included:

- writer C. J. Cherryh, author of *Downbelow Station*, *Cyteen*, the *Chanur* series, and many others;
- fan Milton A. Rothman, cofounder of the Philadelphia Science Fiction Society and chair of the first science fiction convention, held at his home in 1936;
- editor Stanley Schmidt, editor of *Analog* magazine;
- artist Michael Whelan, known for his covers of science fiction books;
- writer Charles Sheffield, known for his *Proteus* and *Heritage* universe series, as toastmaster.
- Special guest J. Michael Straczynski, the writer and producer of the popular hit television show *Babylon 5*, was unable to attend due to a bout with pneumonia. The convention collected get-well wishes in a book and on a large card to be sent later.

For those who haven't been following the worldcon closely in the past few years: This year's Worldcon was held in early August as the facilities were unavailable for the Labor Day weekend, three years past when the site selection vote was taken. The convention committee used about 1/3 of the Baltimore Convention Center. There were two professional groups present holding their meetings during the week as the WorldCon was gearing up. The convention began on Wednesday morning and concluded Sunday afternoon, as there was no [Labor Day] holiday on Monday.

Among the many publications, there was the Souvenir Book with articles about the Guests, histories of Baltimore fandom, information about the TAFF and DUFF fan funds, a listing of Hugo winners and Worldcons past, the Constitution of the World Science Fiction Society and Standing Rules for the conduct of the WSFS Business Meeting. A spiral bound Pocket Program contained a street map, convention center and hotel floor layouts, general information about the program content, and, for each day, a time and location grid of programming events followed by detailed description of topics and planned participants. The Toronto in 2003 Bid Committee provided a personal pocket program planner for each member—a grid for the five days of the convention with meals listed at the top, list in half-hour increments from 9am to 8pm for each day's activities, and a room party note area at the

bottom.

Each day, a Program Update sheet was issued detailing program items added, canceled, rescheduled, program participants not attending, changed, and a complete, revised schedule. Also, there were thirteen issues of *The Fannish Armada*, the newsletter of the convention with reports on major events, party reviews, declassified notices, and reports on the various stages of the WSFS Business Meeting.

Within the Baltimore Convention Center, the convention activities were held in the eastern section of the Center on two levels: the Exhibit Hall Level, which was below ground level, and the 300 Level which was two long escalator rides above. Within the Exhibit Hall were the major events area for Opening and Closing Ceremonies, Hugo Presentation, Masquerade, and other mega items; the Art Show, Dealers' Room, Fan Lounge, and Exhibits area. The 300 Level held the Registration area and the many breakout rooms for panels, press and green rooms, gaming, concerts, and Camp Bucky for the children.

The U.S. Postal Service opened a station on the 300 Level selling various media tie-in items plus providing mailing services so the fans could send items home rather than carrying them on the plane; brisk business was being done Sunday morning and afternoon at the USPS station. The Omni Hotel held the film program, night program items, filking, childcare, and live action role playing (LARP). The Hilton hosted the fanzine lounge, Regency dancing, and the anime films.

In the Exhibits area, there was some booths from several NASA groups including the Space Telescope Institute. Del Rey and other publishers had booths. Exhibits of fannish history were arranged by decade along with examples of the Hugo awards from over the years. Sotheby's arranged a display of selections from the collection of the late Sam Moskowitz, chair of the first WorldCon, which will be auctioned in June 1999.

Inside the Dealers' Room, the tables were



Photo by Andrew I. Porter

Larry Niven pauses in the Dealers Room, en route from an autographing session

grouped into rectangles with wide aisles to facilitate traffic. Each table grouping was identified by a sign overhead with the name of a world from the works of C. J. Cherryh (*Chanur*, *Gehenna*...) running from A to L ("Lucy"). Tables were also arrayed along the walls. This provided about 262 tables, according to the layout at each of the two entrances, for the 131 listed dealers. At least one counterfeit \$50 bill was passed in the Dealers' Room early in the convention.

The Art Show listed about 172 artists attending with another 61 as mail-in or agented. It was overwhelming, with some art work being crowded on the display boards. Michael Whelan was featured with a retrospective of his 25 years in the field. There was also a piratical section in keeping with the theme of the Worldcon this year. Captain Morgan Rum was well represented [including Don Maitz's artwork for the campaign].

The Opening Ceremony began a bit after 3pm on Wednesday in the main hall. There were four rear projection television screens to let everyone see what was happening on the stage in the flat floored area. Robert Sacks, covering the event for the *Fannish Armada*, estimated the audience at 1,200. A mysterious voice announced the policies, "no smoking, no flash photography, no



Photo by Andrew I. Porter

You come off the convention center's up escalator, and there you are: the registration tables for Buconeer (at the end of the con—hence the lack of warm bodies)

bare feet!" A slide show without narration ran for about five minutes; we infer most of the photos had something to do with the bid committee activities over the preceding years.

Next, the local pirate folk group *Pirates Royale* sang three little ditties. Queen Shirley Avery welcomed all those present and read proclamations from both the Mayor of Baltimore and the Governor of Maryland. Last year's WorldCon chair Karen Meschke presented a jar of salsa along with a gavel to Peggy Rae Pavlat, Bucconer's chair. Toastmaster Charles Sheffield, in pirate attire and with [makeup] scars on his face, was introduced and, in turn, introduced the Guests of Honor: C. J. Cherryh, Stan Schmidt, and Michael Whelan; Milt Rothman had not yet arrived. At that point, doubloons were tossed to the audience. *Pirates Royale* returned for more songs.

Friday afternoon at 3pm, two hours after arriving at the convention, Milton Rothman presented his **Fan Guest of Honor (GoH)** talk. From a prepared text (with thanks to Bill Gates for 20 point type), he reminisced about the first

science fiction convention, held in his parent's home. Five New York fans visited four Philadelphia fans; five of those present then are now deceased. To answer the question: Why is he a Fan GoH when he is not an active fan, he reviewed his life. He was fanmashy active in his younger days and he was able to visit with fans all during his tour of duty during WWII. After the war, he continued his studies under the GI Bill and eventually worked on fusion energy research. He chaired the 1953 PhilCon and, based on that experience, predicted those running this year's WorldCon would have nervous breakdowns before it was over.

He moved from science fiction to science fact due to his skeptical nature which caused him to enjoy science fiction less. Later, he wrote several non-fiction books and many science articles for *Astounding/Analog*. One of the principles he formulated based upon his reading of science fiction is "No one in SF ever worries about what anything costs." Following a brief Q&A session, he was presented with gifts by the con chair: a

bolo tie and a copy of the special GoH book published by the convention; his spouse received a kaleidoscope.

Friday, a little after 1pm, saw **Michael Whelan's slide show**. He had found it hard to distill twenty-five years of work into 1 or 2 slide trays. A third tray contained preliminary drawings which some had expressed an interest in seeing, if there was sufficient time. Initially, Whelan was a pre-med student but switched to art as his major. In 1973, he began to build his portfolio for presentation to editors and publishers. His first commissions came from Donald A. Wollheim. Over the course of time, he found he had more fun doing covers for anthologies as opposed to novels due to the freedom he was able to have. Essentially, he recounted his career and its development as represented by his work despite some technical difficulties with the projector.

Over at the Hilton Hotel at 2pm on Friday, in the elegant Calvert Ballroom, John Hertz conducted a **Regency Dance** with about 200 participating. The two-story high ballroom saw the

HUGO VOTING AND NOMINATING STATISTICS

NOVEL (585 ballots counted)

Forever Peace	188	189	223	277
City on Fire	104	104	126	143
The Rise of Endymion	96	97	107	113
Frameshift	97	97	105	
Jack Faust	83	83		
No Award	17			

NOVELLA (526 ballots counted)

"...Where Angels Fear"	172	173	190	265
"The Funeral March..."	133	133	145	195
"Ecopoiesis"	64	66	84	
"Loose Ends"	82	82	84	108
"Marrow"	58	58		
No Award	17			

NOVELETTE (545 ballots counted)

"We Will Drink"	122	122	150	165
"Three Hearings"	115	115	135	160
"Moon Six"	107	108	120	160
"Broken Symmetry"	99	99	105	
"The Undiscovered"	75	75		
No Award	27			

SHORT STORY (561 ballots counted)

"43 Ant Dynasties"	136	137	152	167	195	231
"Itsy Bitsy Spider"	90	90	108	136	159	217
"No Planets Strike"	98	98	103	117	143	
"Hand You're Dealt"	92	93	94	98		
"Standing Room Only"	71	71	77			
"Beluthahatchie"	56	56				
No Award	18					

RELATED BOOK (500 ballots counted)

Encyclopedia of Fantasy	187	187	194	205	226
Infinite Worlds	144	144	151	167	207
Space Travel	85	85	91	98	
Reflections and Refr	44	44	46		
Spectrum IV	31	31			
No Award	9				

DRAMATIC PRESENTATION (712 ballots counted)

Contact	288	290	298	324	397
Men in Black	192	195	206	226	265
Gattaca	102	103	107	121	
The Fifth Element	64	64	72		
Starship Troopers	37	38			
No Award	29				

PRO EDITOR (575 ballots counted)

Gardner Dozois	181	181	205	224	300
Stanley Schmidt	150	150	153	173	205
David Hartwell	108	108	119	135	

Gordon Van Gelder	56	57			
Scott Edelman	68	68	72		
No Award	12				

PROF ARTIST (555 ballots counted)

Bob Eggleton	121	121	136	158	190	274
Michael Whelan	131	131	147	165	188	220
David Cherry	88	88	99	114	140	
Jim Burns	72	72	76			
Don Maitz	63	63				
Thomas Canty	77	77	88	98		
No Award	3					

SEMIPOZZINE (562 ballots counted)

Locus	211	211	225	259		
New York Rev of SF	90	90	106	148		
SF Chronicle	80	80	103	108		
Interzone	90	91	101			
Speculations	75	76				
No Award	16					

FANZINE (403 ballots counted)

Mimosa	82	82	94	125	184
Ansible	70	70	91	112	
File 770	66	66	74		
Tangent	105	105	114	118	136
Attitude	52	52			
No Award	28				

FAN WRITER (370 ballots counted)

David Langford	89	99	105	126	157
Mike Glyer	70	74	89	89	101
Evelyn C. Leeper	71	72	77	78	88
Bob Devney	56	57	58	59	
Andy Hooper	20				
Joseph T. Major	30	32			
No Award	34	34	35		

FAN ARTIST (380 ballots counted)

Joe Mayhew	123	123	141	148	169
Teddy Harvia	88	89	96	111	151
Brad Foster	51	51	61	74	
Peggy Ranson	45	45	47		
Ian Gunn	41	41			
No Award	32				

CAMPBELL AWARD (440 ballots counted)

Mary Doria Russell	177	178	190	206	
Susan R. Matthews	72	72	79	84	
Andy Duncan	59	59	66		
Richard Garfinkle	68	68	72	82	
Raphael Carter	37	37			
No Award	27				



Photo by Andrew I. Porter



Photo by Andrew I. Porter

HarperPrism's John Silbersack, left, and a nervous Walter Jon Williams at HarperPrism's party, a couple of hours before the Hugo ceremony

Science Fiction Book Club editor Ellen Asher, left, and Ace Books SF editor Susan Allison

group learn four dances which included Hole in the Wall and Bath Carnival. Hertz complimented those present by saying "Almost all of you did it almost right almost all of the time."

Saturday, a bit after 11am, C. J. Cherryh began her GoH talk without prepared notes. Her talk covered primarily two areas: First, how she came to be a writer of science fiction without knowing about science fiction in the first place, and second, observations and thought concerning technological advance, information overload, book marketing, and science fiction fandom. Her early memories include comic books and radio dramas. At age ten, she began writing and illustrating her own works with brother David as her audience. Based upon her reading to that point, she thought writers had to illustrate their own works. She knew she wanted to be a writer from the start and decided that being a school teacher (she taught for eleven years) was the way to be a writer since teachers had three months off in the summer.

She remembers WWII and Korea, witnessed the development of computers, saw Bosnia-Herzegovina on the map the first time—all of this gives her a perspective on humanity which aids in her writing. "You have to look to the horizon," she said to illustrate the need to take a long view regarding history. She found out about the Worldcon in 1976 and attended MidAmeriCon wearing high heels, was late to all the panels, and was thrown out of the SFWA suite three times.

Moving to the second area, she observed that those born after 1960 appear to be programmed with an attention span timed to the gap between television commercials. Today, students are overwhelmed with ephemeral data and face a societal peril in which we tend to oversimplify based upon a single label, assumption, or detail in order to manage the "data monster." There is so much to know so we tend to look for a "peak" which can help us identify the "mountain" of information below. The problem is most people are not "peaks" but "ranges of mountain" or multi-faceted individuals. Some readers today seem to be impatient with ideas in books that are counter to their own; they seek to validate their own world view and stereotypes rather than examining other views and thoughts. Cherryh thinks the core group of SF readers still like to encounter challenging ideas, though. After a very short Q&A, she was presented with a kaleidoscope.

At 3pm, Stanley Schmidt began talking from his text with a short tale of a visit to Baltimore sixteen years early to attend an AIAA meeting. It revolved around a '78 Ford Pinto without air conditioning and a combined idiot light for both oil pressure and water. His working title was "Why Do We Do This?", referring to why does anyone work in the SF field. His father started

him reading science fiction with Weinbaum and Padgett in *Astounding*, since his dad felt he needed to read fiction as well as non-fiction. He worked through the Heinlein juveniles and others suggested by his dad. He started writing SF in junior high—and no, you can't read them.

Eventually, he did sell some stories and books and wound up editing *Analog* magazine. The downside of editing is that he reads more lousy SF than anyone else in the world and he does not like writing obituaries. On the plus side, he likes having children named after his characters, finding new writers, and his friends and colleagues at *Analog*.

The major problem with science fiction publishing today as he sees it is that publishers view making money as their primary goal, to the exclusion of all else. This means the mid-list is largely dead and niche writers are either totally out of the field or are writing media tie-ins. Today, it is less certain that "if you do good work, someone will notice." Despite what some may think, making money is not the sole reason to be in business.

He presented the following points as actions fans can take to affect SF publishing: (1) talk to publishers about what you want to read and buy it when it becomes available, (2) visit classrooms and talk to students, (3) think of better ideas than he has, and (4) publishers should undertake smaller projects rather than going only for the blockbuster. Schmidt thinks electronic publishing may reestablish diversity in the SF field, but it's

too soon to tell right now. He received a GoH book and shoulder bag from the con whom while his spouse received the kaleidoscope. —J.R. Madden

Report Concludes Next Issue

THE 1998 HUGOS

by Mike Resnick

The 1998 Hugo ceremony was held, surprisingly, on a Friday night. (Everything was moved up a day, since Worldcon was not held on Labor Day weekend, and hence ended on Sunday rather than Monday.) The Toastmaster, resplendent in a costume that lacked only a hook to make him the mortal enemy of Peter Pan, was Charles Sheffield.

After so many years of people complaining about the length of the Hugo ceremony, Charles made it his business to move it along in record time. We've had a couple of funnier Toastmasters this decade (but not many), but we've never had a quicker and more efficient one, for which he deserves kudos and a few huzzahs.

After his opening remarks, he introduced Rob Madle, who announced the newest inductees into the First Fandom Hall of Fame—Jack Agnew, John Baldaonis, and Milton Rothman. The actual ceremony was to be held at a later convention, and hence there were no thank-you speeches on this night.

Then came Forrest J Ackerman, to present the Big Heart Award to Jonie Knappensberger.

The Japanese usually present their Seiun Awards at this point in the ceremony, but because the Worldcon was a month early this year, they hadn't yet voted on them, and thus there was no presentation, which also added to the brevity of the ceremony. Stan Schmidt then read off the nominees for the John W. Campbell Award and announced that the winner was Mary Doria Russell.

Mike Rosen, who designed this year's Hugo base, was introduced, as were Hugo Administrators Ruth Sachter and John Lorentz. (I should point out that the base was made from wood taken from the U.S.S. Constellation, which was launched in 1854 and is the last Civil War ship afloat. There were signs in the Inner Harbor demanding the return of the Constellation from wherever it is. My own guess is the proper answer to that was: "As soon as we're through making these damned Hugos!")

The Hugo awards were not given in the traditional order. Fan Guest of Honor Milton Rothman, the only fan ever to chair two Worldcons, began by giving the Best Semiprozine Hugo to *Locust*, which I believe marks its 19th Hugo, an all-time record. He then presented the Best Fantzine Hugo to Dick and Nicki Lynch's *Mimosa*, their 5th such award.



Photo by Andrew I. Porter

Author and artist Janny Wurts is surrounded by her artwork



Photo by Andrew I. Porter

Fan and editor Moshe Feder, left, with his former college professor, John Norman. Art purveyor Jane Frank can be seen in the rear



Photo by Andrew I. Porter

A very happy Bob Eggleton holds his pocket Godzilla—like a pocket battleship, but louder—in one hand, his ASFA Award in the other

Alexis Gilliland, a former Hugo and Campbell winner, was the next presenter, awarding Best Professional Artist to Bob Eggleton for his 4th Hugo. Alexis then presented Gardner Dozois with the Best Editor Hugo, Gardner's 10th such win in the past 11 years.

Maureen Kincaid Speller and Terry Frost, the TAFF and DUFF winners, presented Best Fan Artist to Joe Mayhew, his first Hugo, and Best Fan Writer to Dave Langford, his 10th consecutive Hugo. As usual, Martin Hoare accepted for Dave, and doubtless phoned him at five in the morning, British time, to tell him about it.

George R. R. Martin did a funny little schtick as he announced the nominees for Best Dramatic Presentation, and then we were treated to mercifully brief (especially compared to previous years) clips from the five nominated movies. The winner was *Contact*.

Then Connie Willis, who has six Hugos and gosh knows how many Nebulas on her trophy shelf, presented the three short fiction awards. My own "The 43 Antarean Dynasties" was Best Short Story, marking my 4th Hugo win. I never prepare speeches or even notes, so I don't recall quite

what I said. I do know that the next day perhaps 300 people congratulated me on a moving and memorable acceptance speech, and somewhat less than a dozen remarked that I had written a moving and memorable story, which managed to be ego-boosting and ego-deflating at the same time.

Best Novella went to Bill Johnson, his first, for "We Will Drink a Fish Together..." All the Hugo winners were happy, of course, but none more so than Bill, who was still floating on air a couple of days later.

Best Novella brought Allen Steele his second Hugo for "...Where Angels Fear To Tread", and if anyone thought Gardner didn't deserve his Best Editor Hugo, it might be well to point out that all three short fiction winners came from *Asimov's* magazine.

Then came the big one, Best Novel, which was presented by Hal Clement, himself a Hugo winner and former Worldcon Guest of Honor. The very popular winner was Joe Haldeman's *Forever Peace*. Joe explained that every 22 years he writes a book with "Forever" in the title and wins a Hugo, and is fully prepared to win again with another "Forever" novel in 2020 AD.

And then it was over, in something less than 80 minutes, and the parties began in earnest. My second-biggest kick of the night was being thrown out of the Hugo Losers Party.

—Mike Resnick

HUGO NOMINATIONS

Only the eligibility of the finalists in each category were verified by the committee. Nominees with fewer than 5 votes are not listed.

NOVEL (365 nominators): 45, *The Rise of Endymion* (Dan Simmons); 42, *Forever Peace* (Joe Haldeman); 39, *Frameshift* (Robert J. Sawyer); 35, *City on Fire* (Walter Jon Williams); 35, *Jack Faust* (Michael Swanwick); 32, *St. Leibowitz and The Wild Horse Woman* (Walter M. Miller, Jr.); 31, *Diaspora* (Greg Egan); 30, *Earthquake Weather* (Tim Powers); 29, *Illegai Alien* (Robert J. Sawyer); 28, *Finit's End* (C. J. Cherry); 26, *Corrupting Dr. Nice* (John Kessel); 25, *The Moon and the Sun* (Vonda N. McIntyre); 24, *I (Slant)* (Greg Bear); 23, *Once A Hero* (Elizabeth Moon); 22, *Titan* (Stephen Baxter); 22,

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An Exchange of Hostages (Susan R. Matthews); 22, God's Fires (Patricia Anthony); 19, The Night Watch (Sean Stewart).

NOVELLA (177 nominators): 55, ...Where Angels Fear To Tread (Allen Steele); 45, Loose Ends (Paul Levinson); 28, Marrow (Robert Reed); 25, Ecopeiosis (Geoffrey A. Landis); 24, The Funeral March of the Marionettes (Adam-Troy Castro); 22, In the Furnace of the Night (James Sarafin); 21, The Golden Keeper (Jan MacLeod); 20, Quinn's Deal (L. Timmel DuChamp); 19, Everything's Eventual (Stephen King); 15, Messengers of Chaos (G. David Nordley); 13, Deus X (Jerry Olton & Kristine Kathryn Rusch); 13, A Cold Day Cradle (Gregory Benford & Elizabeth Malraitz); 12, The Dealings of Daniel Kercher (Faltzer); 11, The Art of War (Timothy Zahn); 10, Izzy and the Father of Terror (Eliot Fintushel); 10, Giant Bones (Peter Beagle); 10, Starsong (Timothy Zahn).

NOVELLETTE (223 nominators): 35, Broken Symmetry (Michael A. Burstein); 34, The Undiscovered (William Sanders); 31, Moon Six (Stephen Baxter); 29, We Will Drink A Fish Together... (Bill Johnson); 26, Three Hearings on the Existence of Snakes in the Human Bloodstream (James Alan Gardner); 24, Lethe (Walter Jon Williams); 20, Newsletter (Connie Willis); 18, Reasons to be Cheerful (Greg Egan); 18, Beauty in the Night (Robert Silverberg); 16, Words and Music (William Sanders); 13, Echoes (Alan Brenner); 12, After Kerry (Jan McDonald); 12, Galaxia (Gregory Benford); 12, The Mendelian Lamp Case (Paul Levinson); 11, This Old Rock (G. David Nordley); 11, The Dragons of Springplace (Robert Reed).

SHORT STORY (244 nominators): 43, The 43 Antarean Dynasties (Mike Resnick); 25, Itsy Bitsy Spider (James Patrick Kelly); 20, No Planets Strike (Gene Wolfe); 20, Beluthahatchie (Alan Duncan); 17, The Hand You're Dealt (Robert J. Sawyer); 17, Standing Room Only (Karen Joy Fowler); 14, The Heart of Whiteness (Howard Waldrop); 13, The Wisdom of Old Earth (Michael Swanwick); 13, Zemlya (Stephen Baxter); 13, Get A Grip (Paul Park); 12, Winter Fire (Geoffrey A. Landis); 12, The Spider in the Hairdo (Michael A. Burstein); 11, Our Share of Darkness (J. R. Dunn); 10, Universal Grammar (Mary Son Lee); 10, Where Gargolia Waits (Rick Wilber); 10, The Dream of Castles (Wil MacKinnon).

RELATED BOOK (97 nominators): 91, The Encyclopedia of Fantasy (John Clute & John Grant); 79, Infinite Worlds (Vincent Di Fate); 22, Spectrum IV: The Best in Contemporary Fantastic Art (Amie Fenner, Cathy Burnett & Jim Leehr); 18, Reflections and Refractions (Robert Silverberg); 14, Space Travel (Ben Bova with Anthony R. Lewis); 10, The Soft Edge (Paul Levinson); 8, "Repent, Harlequin, Said the Ticktock Man" (Harlan Ellison/Rick Berry); 6, Outposts: Literature of Milieu (Algis Budrys); 6, I, Asimov: The Foundations of SF (James Gunn); 5, Islands in the Sky (Gary Westfahl).

DRAMATIC PRESENTATION (307 nominators): 150, Contact; 133, Men in Black; 54, Gattaca; 53, The Fifth Element; 42, Starship Troopers; 27, Babylon 5: "Endgame"; 27, B5: "Deconstruction of Falling Stars"; 23, B5: "Face of the Enemy"; 22, B5: "Into the Fire"; 20, B5: "No Surrender, No Retreat"; 20, X-Files: "Post-Modern Prometheus"; 16, B5: "Intersections in Real Time"; 15, Alien Resurrection; 14, The Postman; 11, The Lost World.

PRO EDITOR (275 nominators): 127, Gardner Dozois; 87, Stanley Schmidt; 71, Scott Edelman; 64, Gordon Van Gelder; 49, David Hartwell; 36, Ellen Datlow; 33, Patrick Nielsen Hayden; 18, Kristine Kathryn Rusch; 15, Mike Resnick; 14, David Pringle; 14, Shawna

McCarthy; 9, Warren Lapine; 7, Terri Windling; 7, Beth Meacham; 6, Laura Anne Gilman; 6, Algis Budrys.

PRO ARTIST (228 nominators): 89, Bob Eggleton; 45, Don Maitz; 45, Michael Whelan; 31, Thomas Canty; 23, Jim Burns; 23, David Cherry; 14, Donato Giancola; 13, Vincent Di Fate; 13, Nick Jainschigg; 12, Ron Walotsky; 11, Stephen Yudd; 10, Bruce Jensen; 10, Rick Berry; 10, Alan Clark; 9, Jody Lee; 9, Keith Parkinson; 9, Janet Aulizio.

SEMIPOZINE (245 nominators): 113, Locust; 59, Speculations; 58, The NY Review of SF; 52, Interzone; 50, SF Chronicle; 27, Sci-Fi Weekly; 21, Absolute Magnitude; 18, SFWA Bulletin; 12, On Spec; 12, Pirate Writings; 7, Aborigine; 6, Marion Zimmer Bradley's Fantasy Magazine; 6, TransVersions; 5, SF Eye.

FANZINE (220 nominators): 68, Tangent; 67, Mimosa; 43, File 770; 36, Ansible; 26, Attitude; 24, Idea; 21, Plokt; 21, FOSFAX; 18, The Reluctant Fanulius; 15, Challenger; 14, Nova Express; 11, Banana Wings; 8, Proper Boskonian; 7, Thyme; 7, Twink.

FAN WRITER (177 nominators): 50, David Langford; 28, Evelyn Leeper; 21, Mike Glyer; 17, Andy Hooper; 16, Bob Devney; 16, Joseph T. Major; 15, Sharon Farber; 12, Geri Sullivan; 8, Don Webb; 8, Roger Sims; 7, Kurt Roth; 7, Mark Plummer; 7, Guy H. Lillian III; 7, David Tressdale; 6, Teresa Nielsen Hayden; 6, Cheryl Morgan; 6, Mark Leeper; 6, Ian Gunn; 6, Lloyd Penney.

FAN ARTIST (179 nominators): 65, Teddy Harvia (David Thayer); 64, Joe Mayhew; 36, Ian Gunn; 29, Brad Foster; 26, Peggy Ranson; 16, William Rotsler; 15, Sheryl Birkhead; 14, D. West; 11, Sherlock (Sherry Watson); 9, Sue Mason; 9, Dan Berggren; 9, Diana Harlan Stein; 9, Steve Stiles; 8, Mitch Bentley; 6, Linda Michaels; 6, Kurt Erichsen.

CAMPBELL AWARD (165 nominators): 38, Mary Dorra Russell; 28, Richard Garfinkel; 26, Susan R. Matthews; 23, Alan Duncan; 19, Raphael Carter; 12, Katie Waitman; 10, Julie E. Czerneda; 9, Katya Reimann; 8, James Alan Gardner; 7, Fiona Patton; 5, Howard V. Hendrix; 5, Tom Cool; 5, Mike Moscoe.

DON D'AMMASSA'S CRITICAL MASS

Reviews by Don D'Amassa

THE GOLDEN GLOBE by John Varley, Ace, 10/98, \$22.95, ISBN 0-441-00558-6

Although he's not a particularly prolific writer, John Varley has gathered to himself a considerable number of devoted fans. He's also one of the very best at conveying a sense of reality and genuine community in his creations of a solar system largely settled by human beings, who have adapted in one way or another to a wide variety of hostile environments.

That's the setting in this instance, with an Earth lost to mysterious invaders and the surviving humans living on the inner planets, the outer moons, and in a variety of artificial worlds. Despite the radical change from our natural dwelling place, and the diversity of customs in different habitats, the universe as created by Varley seems multi-dimensional.

Enter Sparky Valentine, a time machine star, now itinerant artist and part time criminal. Sparky has had a variety of mechanical implants done so that he can, with the assistance of some makeup and props, alter his appearance dramatically in a very short period of time. A facial costume

change, if you will. That's a talent that proves valuable in his avocation as well as on stage. On his latest job, Sparky is approached by a private detective and, fearing that one of his earlier escapades has finally caught up with him, manages to escape to another habitat, although he arrives there with no money. To correct that problem, Sparky steals from one of the more prominent families on Pluto, and by doing so ends up with one of the feared, physically augmented Charonite assassins on his tail. Fortunately, he's been running from someone or another for most of his eighty years, including memories of the murder of his father, which he does his best to suppress. Unfortunately, the Charonites don't give up easily, and the assassin is able to shrug off a number of injuries that would have killed a normal human being. Sparky must rely on his wits rather than his brawn to escape capture and/or death, and hops from world to world with the other in hot pursuit.

Varley introduces us to Sparky and his world in a nicely understated way, making frequent use of flashbacks and even some dreams, to flesh in his character. The battles with the assassin, particularly a nightmarish sequence in a series of ventilation ducts, are among the best action scenes I've read in recent SF. The real stars are the cultures Varley paints into the background, which demonstrate the versatility of the human race even under the most adverse of circumstances. I hope that Varley's next novel won't be quite so long in coming, but if it's as good as *The Golden Globe*, it will be well worth the wait.

THE HIGH HOUSE by James Stoddard, Warner Aspect, 12/98, \$6.50, ISBN 0-446-60679-0

Here's an interesting first novel with a very different fantasy setting. The protagonist is the son of the man who lives in a remote house that contains within itself infinite diversity, doors to other universes, bends of time and space within itself. The house is, after its fashion, the controlling device for all these realities. When a series of attacks are made on the child, he is sent away, returning only as a young man. He is one of several potential new masters of the house, for his father has disappeared and is presumed dead; and it is the house itself which must choose his successor.

He and his companions embark on a series of adventures in various realms, his efforts hampered and helped by a ghostly figure that may or may not be an ally, and a wiley opponent, who may or may not be an enemy. There's a great deal of amusing cleverness in the novel, some interesting settings and side adventures and a mild sense of humor to balance some of the tenser moments. A very promising first novel, for which it appears a sequel is already in the works.

SMOKE AND MIRRORS by Neil Gaiman, Avon Eyes, 10/98, \$24, ISBN 0-380-97364-2

THE AVRAM DAVID TREASURY by Avram Davidson, Tor, 10/98, \$26.95, ISBN 0-312-86729-8

Reading these two collections in close proximity made me notice some strong similarities in these authors' respective work, as well as some distinct differences. Both move back and forth between SF and fantasy with ease and sometimes blurring the distinctions between the two, both have unique styles that give them a degree of memorability not found elsewhere, and both make use of a wry sense of humor even when the most terrible things are taking place.

The Davidson collection contains more than three dozen of his tales, arranged chronologically and including almost all of his best work, and

including quite a few acknowledged classics of the genre. I found most of these just as enthralling as when I first read them decades ago. Gaiman's stories are of more recent vintage, and his career is young, but they already demonstrate a ready wit and confident style that mixes Lovecraftian images with broad force, trolls and intelligent cats with the holy grail and the modern world. I'm not sure that any of the stories in this collection will become genre classics, but I'm sure Gaiman will write some of them before he's done.

AN ALIEN LAND by Mike Resnick, Dark Regions, 6/98, \$11.95, ISBN 1-888993-12-X

TWICE SEVEN by Ben Bova, Avon Eos, 8/98, \$6.50, ISBN 0-380-79741-0

Here we have short story collections by two of the more popular writers in the genre. Resnick's stories have a common theme, Africa, which has cropped up repeatedly during his career. It includes some of his best work, including the Hugo Nominated "Mwalimu in the Squared Circle", and the infuriatingly one-sided novella "Seven Views of Olduvai Gorge". His alternate history of Theodore Roosevelt, "Bully", a short novel in its own right, is reprinted, along with four shorter tales, every one of them a treat. If you haven't read the stories already mentioned, you need to have a copy. Bova brings together fourteen of his recent stories, most of them from the prozines but a few from obscure sources. I liked best "The Great Moon Hoax or A Princess of Mars" and "Risk Assessment", but enjoyed them all. Single author collections have been scarce lately, so here are two you ought to add to your libraries. Dark Regions Press is at Box 6301, Concord CA 94524.

BLOOD LINKS by William R. Burkett, Jr., HarperPrism, 8/98, \$5.99, ISBN 0-06-105823-8

Burkett's second adventure of a big game hunter among the stars and his sometimes companion, an experimental intelligence in the form of a free floating metallic ball, takes them to another dangerous planet. Here the human half plans to hunt some of the local wildlife, while taking part in a competitive poetry contest, the rewards and punishments of which he does not fully appreciate. At the same time, Ball gets involved with an interstellar conspiracy designed to embarrass a local ruler, as well as the existence of a mysterious parasite that has infiltrated other lifetimes. Ball is the most interesting and original character, of course, and his second outing is much better than his first, as well as being set on a much more interesting planet. Hopefully there are further installments on their way.

STINGER by Nancy Kress, Forge, 10/98, \$24.95, ISBN 0-312-86536-8

Nancy Kress hovers on the borderline between SF and medical thriller in her latest. An unusually large percentage of strokes among black males with no history of the problem begins to trouble a handful of people, but there is no alarm until an autopsy on one of the victims, a prominent politician, reveals that he also was infected with malaria. Further investigation leads to the revelation that genetic engineering has resulted in a strain of mosquito whose bite will be fatally to approximately twelve percent of its black victims. Hate groups are delighted, and some even attempt to take credit for the plot, but a small group of people disbelieve both them and the FBI, which claims to have identified the real culprit. I won't give away the secret of course, because this is a suspenseful, tautly plotted near future thriller that will keep a good many readers up late finishing it.

STARFARERS by Poul Anderson, Tor, 11/98, \$25.95, ISBN 0-312-86037-4

Scientists on Earth have detected a strange phenomenon many thousands of lightyears away which they eventually identify as indications of a great many starships traveling through space. This reawakens human interest in space travel. Eventually a ship is launched which will carry its crew to the appropriate part of the galaxy, although they will be unable to return to Earth until many thousands of years have passed. As it happens, thousands of years are going to pass for the alien civilization as well, which will be totally changed by the time the human emissaries arrive, after experiencing misadventures along the way. This is a refreshing return to the kind of sense of wonder stories that established Anderson as a leading writer of the genre, and undoubtedly the best of his last several novels.

KRONOR THE BETRAYAL by Raymond E. Feist, Avon Eos, 11/98, \$24, ISBN 0-380-97715-X

This novel is based on much but not all of the story line of the computer game based on Feist's *Riftwar* series, and it takes place directly following the successful war against the dwarves. Peace is not absolute, however, as agents of the victorious humans encounter a renegade dwarf who has vital information for the human rulers. The new leader of his people has whipped his followers into a frenzy by claiming that their dead war leader is still alive and actually a prisoner of their enemies, although he has in fact been killed. The dwarf and his human companions have various adventures as they travel back to the capital, and then more following their audience.

Feist is one of the very few fantasy writers who can write another variation of standard fantasy themes and make it seem new and fresh every time, and he's also one of the few who consistently creates characters, both human and nonhuman, in whom I can actually believe.

THE PHYSIOGNOMY by Jeffrey Ford, Avon Eos, 8/98, \$3.99, ISBN 0-380-79332-6

Here's an unusual premise for a fantasy. In Ford's magical realm, human behavior and personality can be accurately predicted by an analysis of their physical appearance, or at least that's what the ruling class with its physiognomic experts claims. The protagonist is a lower ranking physiognomist who is sent to a remote mining village after annoying his superior, his mission to track down a thief. His arrogance alienates virtually everyone, however, and he is about to learn some bitter truths about his world, and the misapprehensions he has accepted as truth. A unique fantasy filled with fascinating little

touches, like the miners who eventually turn into the ore that they mine. Even those who ordinarily avoid fantasy should give *The Physiognomy* a try; its unusual world is as unique and inventive as if it were another planet.

THE GILDED CHAIN by Dave Duncan, Avon Eos, 10/98, \$23, ISBN 0-380-97460-6

The protagonist of Duncan's latest fantasy starts as an unruly boy who is apprenticed to be a warrior, eventually becoming the most promising in generations, ready to be pledged to the king as his personal bodyguard. But through mischance, he's bonded to a contemptible court nobleman initially, a duty which he performs well despite his distaste. Eventually he is freed to move on to the king's personal guard, and there ensues a series of crises and adventures that mark his career through promotion to captain of the guard, his eventual knighthood, and retirement. The king he serves is a well drawn character, neither entirely good nor entirely bad, and the protagonist himself has his moments of weakness. The result is a believable fantasy adventure with strong characterization, an exciting though episodic plot, and some interesting background material, particularly the details of the bonding ceremony.

QUEEN OF DEMONS by David Drake read by Michael Page, Brilliance Audio, 8/98, \$32.95, ISBN 1-56740-062-0, abridged \$17.95, ISBN 1-56740-787-0
RECONNAISSANCE by Bill McCay read by John Kenneth, Brilliance, 8/98, \$24.95, ISBN 1-56740-064-7, abridged \$17.95, ISBN 1-56740-789-7

Two new audio releases from this company. As always, I recommend getting the full versions of these two novels. Three hours vs eight hours for the Drake and three against seven for the McCay give you an idea of how much is missing. Drake's sequel to *The Lord of the Isles* is a fantasy, a fairly standard quest story, complete with a mysterious evil force. It's no ground breaker, but solid storytelling throughout.

McCay provides an original novel set in the universe of the *Star Gate* movie and television series. The evil Haster is dead, but when the humans try to colonize the world they've discovered, they learn that there are other nasty aliens around as well. Not many surprises here, but the story is entertaining.

THE EINSTEIN INTERSECTION by Samuel R. Delany, Wesleyan Univ. Press, 8/98, \$12.95, ISBN 0-8195-6336-6

When this short novel first appeared in 1967, it made a stir in SF circles like few books published before it. It's a quest story involving an alien race

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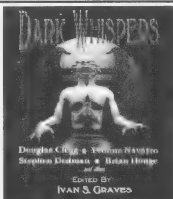
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that has partially adopted the mythology of humanity after assuming human form, although they don't always understand what it is that they're imitating. The protagonist's search for his lost love is wrapped in exotic imagery and wondrous prose. The novel, which won the Nebula, is now back in print in a handsome edition from this university press, with a new forward by Neil Gaiman. And thirty years later, it's still every bit as wonderful as it was when I first opened the Ace paperback.

RAPTOR by Paul Zindel, Hyperion, 10/98, \$14.95, ISBN 0-7868-0338-X

Zack is accompanying his father on a paleontological dig when his father makes an incredible discovery, an egg which hatches out a young raptor that immediately bonds with the teenager. His father is hospitalized after a mysterious accident, so Zack is alone when mother raptor comes to reclaim her offspring. With a friend, Zack decides to "rescue" the young dinosaur and help ensure his father's fame. To do so, they must descend into a series of caves, where they discover that an entire colony of prehistoric creatures has survived. But they may not survive long, because someone is planning to flood the underground caverns. Although aimed at younger readers, this novel pulls no punches. There is death and destruction and lots of suspense. I've enjoyed some of Zindel's earlier work as well, but this is his best genre novel to date.

ALIENS: BERSERKER by S.D. Perry, Bantam Spectra, 8/98, \$4.99, ISBN 0-553-57731-X

The aliens are back, this time occupying a large space station and claiming a thousand human victims. The Company responds by sending in a Berserker team, a special group formed to handle exactly this situation, mostly human but with one cyborg among their number. Not only does the Company want their property back, they also want to protect a secret that is hidden aboard the station, and to accomplish that they're willing to sacrifice not only the thousand people already in jeopardy, but their strike team as well. As it happens, the last group prefers not to be written off, and the consequences will—predictably—not be entirely to their employer's liking. This installment actually captures the mood of the second film a lot better than some of the earlier novels have done, and Perry has even given some depth to the characters, who are drawn along with the plot from a graphic novel series.

THE SILENT BLADE by R.A. Salvatore, TSR, 10/98, \$5.99, ISBN 0-7869-1180-8

Salvatore is one of a handful of TSR novelists who have sold books to other publishers—this new novel in the Forgotten Realms universe demonstrates why. The story involves a number of characters including a warrior recently freed from captivity who remains uncertain about his own courage, and a particularly effective assassin, who has attracted the attention of powerful enemies who are employing magic against him. And while each may think himself captain of his fate, there are mysterious figures moving behind the scenes who have planned their futures far in advance. There are lots of fights and action, and the usual array of giants, orcs, dwarves, and elves, but in this instance the author is able to make the world feel real enough that we aren't distracted from the story he tells.

IN THE HEART OF DARKNESS by Eric Flint and David Drake, Baen, 8/98, \$6.99, ISBN 0-671-87885-9

The second novel of Belisarius, a Sixth Century Roman general, has him infiltrating the new empire that dominated the Indian subcontinent.

Pretending disaffection with his superiors in Rome, he becomes a leader in the forces of the Malwa empire, an empire dominated by an evil alien intelligence. Belisarius has a secret of his own—he's in contact with mysterious voices from the future, who show him glimpses of military technology to come. His immediate problem becomes more acute when intrigue and fifth columnists in Constantinople begin to undermine the only power capable of resisting the Malwa invasion. The second in the series is even better than the first book, filled with action and intrigue and hints of more dire events to come.

PARALLELITIES by Alan Dean Foster, Del Rey, 10/98, \$6.99, ISBN 0-345-42461-1

Max Parker is a tabloid reporter who is following up on a routine mad scientist story when he discovers that he has been accidentally inflicted with a field that makes him a gateway to alternate worlds. At first the problems are merely annoying: he acts as a portal to introduce multiple versions of other people into our world. But the complications get worse as time progresses and he finds himself not only drawing on worlds where history went differently or aliens landed on Earth, but also drifting away from his own universe into others where his very life is in danger—sometimes more than one of his lives, or the lives of more than one of him. You get the idea.

In *Parallelities*, Foster successfully carries off another fine blend of light adventure and humor. You'll find it a pleasant break from that stack of meaningful novels you've been working through.

CAIN by James Byrnes Huggins, Pocket, 9/98, \$6.99, ISBN 0-671-00378-X

There's yet another secret government project underway to develop a super soldier, one whose body can recover from virtually any wound, with extraordinary strength and endurance. They are experimenting on a recently deceased CIA assassin when he returns to life, the dead body having become the perfect receptacle for the Devil himself. Now he's off on a rampage of killing, destroying entire battalions of soldiers sent to track him down. The Devil has one disadvantage; his memories are incomplete and will not be restored until he performs an occult ritual involving a young girl. The protagonist is charged with destroying the killer, and finds himself emotionally involved with the child he stalks. He also has a problem when it turns out a small group of arcane powered acolytes are ready to help their supernatural master. Parts of this novel are quite exciting, but too much of it consists of endless gun battles. By the climax, I no longer cared whether or not he killed the child, or the hero, or everyone else on Earth.

PSYCHO SHOP by Alfred Bester and Roger Zelazny, Vintage, 7/98, \$12, ISBN 0-679-76782-7

Before his death, Bester had begun this strange novel about a place of business that exists more or less simultaneously throughout time and space, a place where one can purchase virtually anything, physical or spiritual. The manuscript was later completed by Zelazny, in a style so close to Bester's that it appears to be seamless. Although there are some amusing vignettes—including a visit by Edgar Allan Poe—the book is otherwise very disappointing, lacking the spirit of either of these two fine writers. It wanders from plot to plot, and my attention wandered even further. It's an interesting sidelight on two spectacular careers but of little interest as entertainment.

THE CLEFT by Gahan Wilson, Tor, 11/98, \$23.95, ISBN 0-132-86574-0

Here's a collection that is long overdue. I had forgotten how many really neat stories Wilson has

written over the years. I'd also forgotten how totally twisted he is, and how much I enjoyed it. There are distinctively nasty twists on familiar fairy tales, as well as stories that write themselves, monstrous spiders living in apartments, carnivorous blotches from other dimensions, a marvelous look at the Walrus and the Carpenter, a town filled with contentedly murderous people, a gambling establishment where the wagers are a bit more personal than money, and a man who discovers a strange kind of immortality. That's just a few of the unique characters and situations you'll encounter here. Wilson's light touch allows him to present even the most ghastly situations in an amusing, though frequently chilling fashion. You've seen the cartoons, now read the prose.

BEYOND THE WALL OF SLEEP by R. Andrew Heidel, Mortco, 9/98, \$16, ISBN 0-9665224-0-0

Here's a collection of very short, frequently surreal fantasy stories, and a handful of poems. The stories are filled with unusual images—death sitting in a bar, strange signs in the sky, God's waiting room—and most are portraits, rather than true stories. The prose is quite good though, and several, particularly "The God Makers", impressed me. However, 56 short pages seems inadequate to justify the high price of this small hardcover. From Mortco, Box 1430 Cooper Station, New York NY 10276-1430.

BRUTE ORBITS by George Zebrowski, HarperPrism, 9/98, \$23, ISBN 0-06-105026-1

Zebrowski's latest is an impressive, though thoroughly depressing look at the penal system of the future. Earth has taken to capturing asteroids in orbit, mining them, then refitting them as penal colonies which are then launched into space on an orbit that theoretically will return them when the inmates' punishment is due to end. In this fashion, humanity hopes to completely remove the tendency toward crime from within society, although it doesn't take a genius to realize the system could never work.

The story concentrates on two of these isolated prisons. One is entirely male and dominated by a brilliant, though warped criminal. The other is coeducational, and ultimately doomed to an even less savory fate. The author explores this situation through a number of credible characters, and demonstrates once again our ability to commit heinous crimes in the name of the "common good". *Brute Orbits* is highly recommended, but not if you're already depressed.

FIRST CONTACTS by Murray Leinster, NESFA, 8/98, \$25, ISBN 0-915368-67-6
AN ORNAMENT TO HIS PROFESSION by Charles L. Harness, NESFA, 8/98, \$25, ISBN 0-886778-09-4

The New England SF Association (NESFA) continues its very worthwhile program of providing high quality hardcover collections of the short fiction of some of the most famous names in SF. Murray Leinster's career spanned several decades and this is a representative collection of his work, along with two previously unpublished—though minor—short stories. Most have been collected previously, but I doubt that any of them are in print elsewhere. Included are his classics "First Contact", "A Logic Named Joe", "Keyhole" and "Sidewise in Time". With very few exceptions, the stories hold up well. While a few of my favorites are not included, this is still a treasure trove—particularly for newer readers who haven't encountered the stories before.

The Harness collection is, if anything, even better. It includes his very famous short novel "The Rose", as well as the title story, "The New

Reality", "The Alchemist" and many other excellent pieces. These two books deserve places of honor in the library of anyone who considers himself a connoisseur of the best SF has had to offer through its history. From NESFA Press, Box 809, Framingham MA 01701-0809.

STARS AND STRIPES FOREVER by Harry Harrison, Del Rey, 10/98, \$24.95, ISBN 0-345-40933-7

Harrison takes his turn at looking at the American Civil War and speculating about how things might have gone differently. His change point is the premature death of Prince Albert, which prevented him from acting as a moderating influence over the British government. Britain at one point toyed with the possibility of entering the war on the side of the Confederacy. In Harrison's history, they declare war, striking from Canada. But through a terrible error they also assault a Confederate city. Ultimately the warring Americans putting aside their internal differences in the face of a common and detested outside enemy. What ensues is plausible as well as highly entertaining. Harrison does a masterful job of demonstrating how this became the first modern war, and changed forever the way nations conducted their affairs.

ARTICLE 23 by William R. Forstchen, Baen, 9/98, \$5.99, ISBN 0-671-87889-1

Forstchen returns to the world of the Star Voyager Academy for this second in a young adult series. Things take a darker turn as the cadets finish their first year. Mars has declared its independence from Earth and other colonies are demanding more autonomy. But business interests on the home world aren't willing to abandon installations into which they've invested substantial funds. This growing schism spreads into the space military as well. The enmity between two cadets escalates into a potentially more tragic situation when a group of them are placed aboard a ship which is captained by a man descending into paranoia. When he accuses several cadets of plotting mutiny, and prepares to execute one of them without recourse to trial or counsel, it precipitates a crisis which could end in death, or dishonor, for all involved. *Article 23* is slow to start, but once the main plot kicks in, it's a gripping story right up to the final confrontation.

HUNTERS OF GOR by John Norman, Masquerade, 4/98, \$6.95, ISBN 1-56333-592-1

MARAUDERS OF GOR by John Norman, Masquerade, 8/98, \$6.95, ISBN 1-56333-662-6

TRIBESMEN OF GOR by John Norman, Masquerade, 9/98, \$6.95, ISBN 1-56333-677-4

Masquerade Books has been bringing John Norman's controversial *Gor* novels back into print, of which these three volumes are the 8th through 10th. The series started as a mildly intellectual Burroughsian pastiche, but became increasingly cerebral and didactic as it progressed.

The controversy arose over Norman's portrayal of his female characters as being desirous of humiliation and subjection to the superior power of males. Leaving that issue aside, it remains true that Norman's lengthy discourses frequently disturb the story flow, and that the last several volumes became repetitive. It is interesting to see them reprinted from this publisher, which usually deals with more explicit fiction. In any case, if you're looking for missing volumes or the series as a whole, this is your chance to acquire them. From (800) 375-2356.

TIME ON MY HANDS by Peter Delacorte, Washington Square Press, 9/98, \$14, ISBN 0-671-02324-1.

Gabriel Prince is approached by a man who has discovered two abandoned time machines. He wants Prince to use one of them to go back through time to prevent Ronald Reagan from turning to politics, even if that means committing murder. Prince accepts the mission, but discovers that he is actively fond of Reagan, although he inadvertently causes his death in any case. But upon returning to the future, he discovers that things didn't work out entirely as planned, requiring a second trip. And then the original owners of the time machines show up looking for their property. A low key, nostalgic novel enlivened by numerous period photographs inset in the text. A very entertaining story, reminiscent of Jack Finney.

OPERATION DAMOCLES by Oscar L. Felloes, Baen, 10/98, \$5.99, ISBN 0-671-57771-9

Someone has placed a particle beam weapon into orbit and is threatening to destroy major cities—unless the government of the US, and later other nations, reshape themselves along the lines of a moderately rightwing political agenda. Despite efforts to identify those responsible, or to disable the orbiting weapon, the villains persevere and eventually wreak enough destruction that civilization falls apart. Fortified enclaves spring up in what looks to be the onset of a new form of feudalism. *Operation Damocles* is competently done high tech suspense and political maneuvering, although I wasn't entirely convinced that the villains acted very consistently.

THE FLESH, THE BLOOD, AND THE FIRE by S.A. Swinarski, DAW, 7/98, \$5.99, ISBN 0-88677-879-4

Early in the career of Elliot Ness, he was involved in the investigation of the Torso murders, an unsolved series of dismemberments that took place near a squatters' shantytown. In this satisfying new vampire novel, we follow the careers of two fictional police officers involved in that investigation, the only two who stumble onto the truth. One of an ancient vampire race has broken the code of his kind and is systematically eliminating any of the undead that might challenge his power. Ultimately he plans to rule not only his own race, but the entire world. Unfortunately, Ness is unwilling to believe in the supernatural, and his obstinacy may put the future at risk. Lots of exciting scenes, an entertainingly nasty villain, and a rousing finale.

THE FORTRESS OF UTOPIA by Jack Williamson, Gryphon, 5/98, \$15, ISBN 0-936071-60-5

This short novel, originally published in 1939, is certainly not one of Williamson's most memorable, but it remains an interesting look at both the writer's past and the attitudes of the field at the time it was first published. The protagonist is recruited by a secret organization which is anticipating the imminent death of the human race. To preserve it from a cometary impact, they have set up a secret fortress on the moon, from which they use a ray to wipe out the memories of everyone on Earth, planning to reprogram them into a more cooperative species that might be able to deal with the threat. Our hero has mixed feelings about his fellows, whose motives may be noble, but who have sentenced the majority of the race to a horrible death in the process. What happens after that, not exactly as the plotters had planned, proves that there's more than one route to a goal.

THE ANGRY ANGEL by Chelsea Quinn Yarbro, Avon, 4/98, \$23, ISBN 0-380-97400-2

This is the first of three volumes collectively called *The Sisters of the Night*. Each will provide the life, and undead, story of one of the brides of Dracula. In this, Kelene is a young girl who has been troubled by messages from what she believes to be an angel. As her family flees from the growing Ottoman Empire, she begins to be troubled by the visions, which seem to her not always angelic, even though they have helped save her own life and that of her family. Eventually she submits to an exorcism that goes awry in an effort to find out the truth, but thereby only alerts the reader to her terrible thrall. A literate, inventive historical novel mixed with brooding, atmospheric horror.

RIPTIDE by Douglas Preston and Lincoln Child, Warner, 7/98, \$25, ISBN 0-446-52336-4

This new thriller really isn't SF (except for one small marginal bit toward the end that I can't tell you about without spoiling things). But I'm reviewing it here anyway for two reasons. First, because it's one of the most suspenseful books I've read in quite a while. Second, although not SF in the normal sense, it's a novel about science—or more specifically technology, and the limits of that branch of knowledge. In the 17th Century, a pirate used a kidnapped architect to create a treasure chamber on an island off the coast of Maine. The chamber is guarded by natural and engineered hazards which have defeated all attempts to retrieve the treasure for 3 centuries. Now a new company is formed, with strong financing and the latest technological wizardry, but the genius of one determined man proves to be a formidable obstacle. I resented every distraction that took me temporarily away from this taut, exciting adventure story.

LETHAL EXPOSURE by Kevin J. Anderson & Doug Beason, Ace, 7/98, \$5.99, ISBN 0-441-00536-5

This is the third adventure of Craig Kreident, an FBI investigator who specializes in high tech puzzles. Here he's unofficially asked to visit the site of a particle accelerator. The project head has been exposed to a lethal dose of radiation, which he insists was done intentionally. A member of his team is missing, along with some material from the laboratory. And a mysterious explosion has also attracted official attention. The ensuing investigation uncovers a plot to sell advanced technology to a minority party in India, and a villain willing to commit additional murders to keep himself free from discovery.

BONE WARS by Brett Davis, Baen, 6/98, \$5.99, ISBN 0-671-87880-8

The time is 1876 and two once friendly paleontologists are now heated rivals as they attempt to find fossils in a Southwestern US still subject to Indian raids. They are forced to put aside their own differences, however, when two new searchers show up, both claiming to be from Europe, but each possesses strange devices including a force field that keeps unwelcome visitors from their sites. The protagonists eventually discover the truth, that the newcomers are from another planet. Their search for fossils is actually part of a more portentous plot, a scheme that has shaped much of the history of the human race. Davis brings a refreshingly light touch to an unusual setting and the result is a lightweight but rewarding adventure story with a handful of surprises waiting to startle the unwary reader.

AMERICAN FRONT by Harry Turtledove, Del Rey, 6/98, \$25, ISBN 0-345-40615-X

This follow up to *How Few Remain* is an alternate history of the opening year of the First World War, in a history where the South won its independence. The US finds itself allied with Germany while the Confederacy fights alongside England and France. The numerical superiority of the US provides an initial impetus that occupies parts of Canada and the Confederacy, but Washington is occupied before the war grinds to a halt, moving toward the variety of trench warfare that would mire down the European forces as well. Turtledove sprinkles his novel with a wide variety of characters, mostly fictional but including a hidebound Custer, Presidents Roosevelt and Wilson, and others. It's not a complete story—there are more volumes in the works—but it's a fascinating look at what might have been, from an author who excels at such speculation.

APACHERIA by Jake Page, Del Rey, 4/98, \$5.99, ISBN 0-345-41411-X

Jake Page returns to alternate US history, this time based on the rise of a brilliant Apache tactician who allies himself with Geronimo and successfully thwarts the efforts of the US cavalry to drive them all onto reservations. The first part of the novel deals with the military campaign, and the second with the next generation, when a separate Apache nation comes to terms with the US and actually cooperates on a mission to cripple organized crime, which has begun operating in both countries. Page mixes speculation with adventure, mild humor and melodrama; the result is a unique and well written Uchronian novel to add to the growing ranks of that sub-genre.

THE ENCHANTRESSES by Vera Chapman, Gollancz, 3/98, \$16.99, ISBN 0-575-06524-9

Vera Chapman's *The Three Damozels* trilogy is one of my favorite books about the Arthurian legend, so news of this recently discovered manuscript, a sort of prequel to that series, was quite welcome. Nor was I disappointed. The novel is the story of Arthur's three half sisters, Morgan, Morgause, and Vivian, only two of whom were christened, though all were tutored and partially raised by Merlin. Although only one is traditionally a major figure in Arthur's saga, Chapman gives them all a contributing role in this understated, highly atmospheric story. If you thought everything possible had already been said about Arthur, it's time to rethink and pick up a copy of *The Enchantresses*.

THE CLAUS EFFECT by David Nickle and Karl Schroeder, Tesseract, \$C8.95, ISBN 1-895836-34-4

Although this isn't what is usually meant by "dark fantasy", it's the darkest fantasy I've ever read. Little Emily confronts Santa Claus and demands to be an elf, so he takes her back to the North Pole. There she discovers that he's very different from his image, distracted and moody, and that he doesn't read any of his mail. She encourages him to do so, and is dismayed when he finds letters requesting revenge, death, and destruction. And this isn't the kind old Santa. This Santa gleefully decides to grant those wishes as well, and the sleigh is soon filled with bombs, guns, and other instruments of destruction. From there Emily sets out on an adventurous voyage of discovery across the world, determined to bring the activities of the evil Santa to an end. No folks, this is not a delightful little Christmas story. It's the flip side, as well as a musing on the materialistic spirit of industrial society and its effect on the human spirit. You'll have to work hard to find a book as original and unsettling as this one.

LUCIFER'S DRAGON by Jon Courtenay Grimwood, New English Library, 2/98, \$6.99, ISBN 0-340-67473-3

In the not too distant future, the daughter of a crime lord causes a replica of Venice to be created on an artificial island in the Pacific. There we are introduced to a complex, cyberpunkish future society that uses virtual reality as an integral part of every day life, where the laws are generally meant to be broken, and where some people have interfaced with machines so much that they may no longer be entirely human. Add in a mysterious murder, a police officer from New York who refuses to let the case die, or be intimidated by the well known names involved, a sexual predator, a feisty young woman, and the result is a roller coaster ride through the author's imagination. This is the second novel I've read by this author, both of which deserve a US edition.

BURNING BRIGHT by Jay S. Russell, St. Martin's, 5/98, \$22.95, ISBN 0-312-18545-6

The followup to Russell's impressive *Celestial Dogs* has Marty Burns, previously a detective, back in television as hero of a new detective series. While visiting England on a promotional tour, he becomes caught up in a wave of racial incidents and is eventually recruited into an unlikely group of magical allies who are opposed to an evil organization of neo-Nazis. The villains have raised genuine supernatural forces to further their goals, so the good magicians must travel across the British Isles performing various rituals to keep them in check. The ensuing occult adventure story is enlivened by extremely clever dialogue and a handful of violent confrontations. This is really fun stuff.

DUST by Charles Pellegrino, Avon, 3/98, \$15.95, ISBN 0-380-97308-1

I've always been a fan of disaster novels, so I was really pleased to read the blurb, and subsequently the text of this new novel by Pellegrino. The premise is that periodically, virtually all of the insects on Earth die off for a while, that this caused the death of the dinosaurs, and that the cycle is due again. With their predators gone, mites in particular undergo a population explosion that causes them to swarm and wipe out entire communities. Vampire bats, deprived of their normal prey, begin invading homes and attacking people. And this is just the early stage of a cataclysmic change that will destroy civilization. The author takes from one step to the next with a terrifying sense of inevitability. This specially priced hardcover should keep you up late at night.

O PIONEER! by Frederik Pohl, Tor, 5/98, \$21.95, ISBN 0-312-86164-8

Evesham Gyt has lived most of his life secretly, taking brief jobs in order to access databanks and divert small sums of money into his private account, although only after providing a valuable service to his employer. But he's bored with Earth, so he marries his girlfriend and agrees to emigrate to the planet Tupelo, where he rather suddenly finds himself elected mayor of the human portion of a population made up of six different intelligent species. The mayor's position is pretty much ceremonial, he discovers, but is also the focus of a mysterious and illegal plot hatched by one of the more influential human residents. Gyt eventually has to take personal responsibility and uncover the truth, while dealing diplomatically with representatives of the other races. A light but thoroughly engaging and enjoyable story from one of the most reliable writers in the field.

THE GIRL FROM MARS/THE PRINCE OF

SPACE by Jack Williamson, Gryphon, 1998, \$10, ISBN 0-936071-96-6

Two early novels by one of the giants of the field. In the first, a Martian girl's advent on Earth leads to various upsets. In the second, which is longer and better, a notorious space pirate is actually a hero who has gotten wind of an inter-planetary plot against the Earth, and is working to avert a worldwide disaster. These two tales are primitive by today's standards, but there's an enthusiasm and simplicity here that is all too rare in most modern SF.

—Associational Alley—

COUNTDOWN TO EXTINCTION by A.J. Wood, Disney, 5/98, \$16.95, ISBN 0-7868-3175-8. Children's look at dinosaurs through the ages, nicely illustrated with color paintings plus holograms. There's a very mild frame story but this is essentially a picture book.

THE DOUBLE by Don Webb, St. Martin's, 10/98, \$21.95, ISBN 0-312-19144. Although this is a mystery novel by occasional SF writer Webb, it has a lot of the feel of SF. The protagonist wakes up one morning to find a duplicate of himself lying dead in his living room. It turns out to be someone else, but someone who has had himself tattooed to resemble our hero. His subsequent adventures and discoveries are weird and wonderful; you ought to read them even if it's not technically in the SF field.

ALIEN NATION: THE UNOFFICIAL COME PANION by Ed Gross, Renaissance Books, 5/98, \$14.95, ISBN 1-58063-002-2. A nice guide to one of my favorite SF shows. The episode guide is the core of the book, but there are brief pieces on the independent novels, alien words, and a history of the show's behind the scenes events. There are no stills, so this really is unofficial.

ENCYCLOPEDIA CTHULHIANA by David Hams, Chausson, 5/98, \$14.95, ISBN 1-56882-119-0. A nicely conceived and executed work that draws upon Lovecraft's fiction and non-fiction, as well as contributions by other writers who worked in the Cthulhu Mythos. In addition to the very comprehensive main listing, there are extensive appendices dealing with the Necronomicon and other issues. This is a new, expanded edition.

GUSTAV P.I.: PARANORMAL INVESTIGATOR by Malcolm Bourne and Ken Meyer Jr., NBM, 8/98, \$9.95, ISBN 1-56163-205-8. A full color graphic novel about an immortal vampire turned psychic investigator who is called in to investigate a series of murders that seem to indicate another vampire is on the prowl. The illustrations and text are both nicely done without being anything out of the ordinary, and the vampire theme is likely to appeal to a wider audience than would be attracted otherwise. NBM, 185 Madison Ave #1504, New York NY 10016.

ALL I NEED TO KNOW ABOUT FILM-MAKING I LEARNED FROM THE TOXIC AVENGER by Lloyd Kaufman and James Gunn, Boulevard, 8/98, \$14, ISBN 0-425-16357-1. I unabashedly admit that I have watched and even enjoyed some of the very schlock films produced by Troma, so this insider view of the studio that created *The Toxic Avenger*, *Class of Nuke 'Em High*, and *Pierodactyl Woman from Beverly Hills* drew my attention. The book is, if anything, even less serious than the movies, spoofing itself, making fun of Hollywood in general, and should amuse you even if you've never seen Toxic ram a mop down the bad guy's throat.

—Anthology Avenue—

THE CONSPIRACY FILES edited by Martin H. Greenberg & Scott H. Urban, DAW, 8/98, \$5.99, ISBN 0-88677-797-6. Nancy Holder, Gary Braunbeck, Norman Partridge and others explore the world of the conspiracy in this collection of tales of paranoids with real enemies and others.

There's a tendency toward predictability in many of the tales, and this is another one you probably want to read in small batches, but the quality of the individual entries is quite high.

STREETS OF BLOOD edited by Lawrence Schimel & Martin H. Greenberg, Cumberland House, 6/98, \$12.95, ISBN 1-888962-78-4
FIELDS OF BLOOD edited by Lawrence Schimel & Martin H. Greenberg, Cumberland House, 6/98, \$12.95, ISBN 1-888952-79-2. These are two new volumes in an ongoing series of regional vampire anthologies, in this case the first being New York City and the second the Midwestern US. Both are mixes of new and reprinted stories, and the contributors include Hugh Cave, Nancy Holder, P.N. Elrod, Chet Williamson, Ed Bryant, and others. If you're a reader who can't get enough bloodsucking, here's a new resource for you; the bonus is that the writing level is a lot higher than in most otherwise similar collections.

THE YEAR'S BEST FANTASY AND HORROR #11 edited by Ellen Datlow and Terri Windling, St Martin's, 7/98, \$17.95, ISBN 0-312-19034-4. It should be sufficient to say that this year's volume is here—so go out and buy it. As always, the editors have surveyed the field, both in genre publications and elsewhere, and have gathered together a big collection of excellent stories, along with surveys of films, comics, and other peripheral areas. It's possible a worthy story got overlooked, but unlikely. The honorary mentions list is a good source for additional pleasures.

THE REEL STUFF edited by Brian Thomsen and Martin H. Greenberg, DAW, 9/98, \$5.99, ISBN 0-88677-817-4. An anthology of SF and horror stories which were made into films, including works by Philip K. Dick, Clive Barker, George R.R. Martin, and others. The stories are all good, usually better than the films, as a matter of fact. Big surprise, that.

ROADS NOT TAKEN edited by Gardner Dozois and Stanley Schmidt, Del Rey, 7/98, \$6.99, ISBN 0-345-42194-9. Alternate histories have become more popular than ever, so it's no surprise to see theme anthologies appear with that as their subject. This collection of reprints, mostly recent stories, explores a wide variety of change points sprinkled throughout human history. Mike Resnick, Gene Wolfe, Gregory Benford and Harry Turtledove all have standout stories, but the general quality in this collection is so high that they don't stand out far.

IMMORTALS edited by Jack Dann and Gardner Dozois, Ace, 7/98, \$5.99, ISBN 0-441-00539-X. Immortality is a subject that understandably interests all of us who face the usual alternative, in which makes it fertile ground for SF writers. In this collection of reprints, Jack Vance, Brian Stableford, Brian Aldiss and others explore facets of immortality. Is it as good as it's cracked up to be? What would be the effects on human society? Should everyone be entitled to it? The editors have selected good to great stories and avoided concentrating on any one aspect of the topic.

DETECTIVES edited by Gardner Dozois and Sheila Williams, Ace, 8/98, \$5.99, ISBN 0-441-00545-4. At first glance, blends of SF and mystery themes would seem an uneasy one. In the hands of a clumsy writer, marvelous inventions, time wars, alien intervention and other devices could be used to "cheat". But despite these temptations, there has been a long and respected and ongoing tradition of marrying the two genres, and the six longish stories in this reprint anthology illustrate why. John Varley, Nancy Kress, Lisa Goldstein, Greg Egan, Kate Wilhelm and Isaac Asimov all prove that the possibilities of SF, if handled well, enhance rather than detract from the art of the mystery.

MOB MAGIC edited by Brian Thomsen and Martin H. Greenberg, DAW, 11/98, \$5.99, ISBN

0-88677-821-2. A collection of fantasy stories about organized crime syndicates. Just when you thought that they'd exhausted all the possible themes for anthologies, someone comes up with something new. The contents are nicely varied, but most of them will fade from your memory by morning. Pleasant exceptions by Mickey Zucker Reichert, Simon Hawke, and P.N. Elrod raise the quality a bit. You'll get your money's worth, but no classics in the making in this one.

DARK TERRORS 4 edited by Stephen Jones and David Sutton, Gollancz, 10/98, £16.99, ISBN 0-575-06581-8. Another fine volume in this series of original horror stories. Neil Gaiman's "The Wedding Present" is a clever variation of the Dorian Grey story. Donald Burleson's "Tumbleweeds" is a good old fashioned, sort of a monster tale. David Schow provides an excellent, unusual treatment of Jack the Ripper in "The Incredible True Facts in the Case", and there are topnotch stories by Jay Russell, Thomas Tessler, Lisa Tuttle, and Christopher Fowler, and good stories by almost everyone. The best volume yet in what has become the home of a disproportionate amount of the best new horror fiction.

INTUITIVES

Continued from page 29

was a frequent con-goer, liking to host parties and flit 'till dawn; but she generally avoided fan politics, except for participating as a committee member for the 1988 worldcon in New Orleans—for which she designed much of the artwork."

—Andrew I. Porter

Laura Spiess

Madison, Wis. fan Laura Spiess, 42, died of acute liver and kidney failure in a Madison hospital on August 1st.

She was rushed to a hospital the day WisCon started, Memorial Day weekend, suffering from severe jaundice. A fan who had worked on X-Cons and WisCons, she published fanzines, was an active member of the Turbo-Charged Party Animal Ape, attended many worldcons and was a frequent masquerade participant. For more information, see the website <www.sf3.org>.

Douglas C. Jones

Alternate history author Douglas C. Jones, 73, died of congestive heart failure at home in Fayetteville, Ark., on August 30th.

Jones, who retired from the Army with the rank of lieutenant colonel in 1968, wrote a series of alternate Western history novels starting with 1976's *The Court Martial of George Armstrong Custer*, supposing Custer had survived the battle of Little Big Horn. This was followed by 1977's *Arrest Sitting Bull* and 1978's *A Creek Called Wounded Knee*.

—Andrew I. Porter

Marius Goring

British actor Marius Goring, CBE, 86, died September 30th of cancer at his home in West Sussex, England.

Although an accomplished Shakespearean actor, Goring was more likely to play Nazi's and other villains. He will best be remembered for two fantasy films—the 1948 ballet fantasy *The Red Shoes*, in which he co-starred with Moira Shearer, and in the 1946 romantic fantasy *A Matter of Life and Death* (in the USA, *Stairway to Heaven*), with David Niven and Ann Todd, in which he played Conductor 71, who missed escorting a dying Niven to Heaven when he bailed out of his crashing bomber—both produced by the team of Powell and Pressburger. Goring starred in the BBC-TV series *The Expert* during the 1960's and '70's. Goring was a founding member in 1929 of the actors' union Equity; he was its vice president in the 1960's-'70's.

—Andrew I. Porter

Kenneth Gatland

British rocketry expert Kenneth Gatland, 73, who died early this year, was co-author of a 1951 paper on multi-stage rockets and "minimum satellite vehicles" using existing launch vehicles, in 1981 credited by the US Office of Naval Research with providing important information used in the early US missile program, and a basis for the eventual launch of Explorer One.

After WWII work at Hawker Aircraft on the development of the Hurricane, Typhoon and Tempest fighters, Gatland was active in the early 1950's in the British Interplanetary Society, with Arthur C. Clarke, Patrick Moore and William Hilt. In 1959 he became astronomical editor of *The Aeroplane* and space correspondent for *The Sunday Telegraph*. He was also principal author of, amongst other books, *The Illustrated Encyclopedia of Space Technology*.

—Andrew I. Porter

Other Obituaries

by Andrew I. Porter

Writer Cleveland Amory, 81, whose 1947 social history *The Proper Bostonians* was borrowed to become the title of NESFA's clubzine *The Proper Boskonian*, died October 14th at home in NYC.

Marshall Barer, 75, who co-wrote the book and wrote the lyrics for the fantasy comedy musical *Once Upon A Mistress*, which introduced Carol Burnett to Broadway, died August 25th of cancer at his home in Santa Fe, NM. Barer's best-known composition was *Mighty Mouse's* theme song, "Here I Come to Save the Day", about which he commented, "Some claim to fame, huh? I'm actually not all that proud of it. I wrote it in the back of a taxicab." Barer also co-wrote 5 songs with Mary Rogers for *The Mad Show*, the musical based on *Mad Magazine*.

Actor Lon Clark, 86, who began his career playing radio's *Nick Carter, Master Detective*

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from 1943 to 1955, died October 9th in NYC.

Actor Jerome Dempsey, 69, who played Dr. Van Helsing opposite Frank Langella in 1977's Broadway play *Dracula*, winning a Drama Desk award for his performance, died August 26th of heart failure at his home in New York City.

William O. Diggs-La Touche, 55, brother of E.P. Diggs-La Touche, died July 13th in Lambertville, NJ.

Hans Feibusch, German-born British muralist, died in early August, aged 99. His wife Sidonie, who died in 1963, was the daughter of David Gestetner, inventor of the (spirit) duplicator. [SL]

Professor of English Mary Elizabeth Grenander, 79, a leading authority on Ambrose Bierce, died in East Berne, NY, on May 28th. Her many writings about Bierce including analyses of his poetry and horror stories, of which she said, "the actual situation is harmful, with the protagonist conceiving it to be harmless and reacting accordingly." Upon her death Grenander left over \$1 million to SUNY/Albany, where she taught from 1948 to 1989.

Fordham University professor Walter Kendrick, 51, author of *The Thrill of Fear: 250 Years of Scary Entertainment* (Grove Press, 1991), died of pancreatic cancer in NYC on October 25th.

Indian actress Persis Khambhata, 49, who played the bald-headed Lieutenant Ila in the first *Star Trek* film, *Star Trek—The Motion Picture* in 1979, died of a heart attack in Bombay, India, on August 18th.

R.D. Mullen, 82, whose journal *Science Fiction Studies* examined the field from an academic perspective, died August 8th. More next issue.

Literary agent Claire M. Smith, 64, died of lung cancer at her home in Brooklyn NY on August 15th. A former president of Harold Ober Associates literary agency, her clients included Dean Koontz and Richard Adams, and, currently, Tamora Pierce.

Eileen Tackett, wife of Roy Tackett, Fan Guest of Honor at the 1997 World SF Convention, died September 21st of pancreatic cancer, which had been in remission.

Author Robert Lewis Taylor, 88, whose satiric SF novel *Adrift in a Boneyard* had a dysfunctional family surviving an atomized/dominish end of everything, died September 30th at his home on Southbury, Conn.

First Fandom member Jim Tibbetts, 80, died at the VA Hospital in Leavenworth, Kansas, on July 7th. Tibbetts, who had letters published in *Amazing Stories* in the 1930's, attended numerous conventions over the years; his extensive SF/fantasy collection was passed on to his twin sons James and John.

Other Obituaries

by Harris M. Lentz III

British film and TV composer Edwin Astley, 76, who died in Moultsford, England on May 19th,

composed music for such TV series as *The Saint*, *Danger Man* and *My Partner, The Ghost*; and for numerous films including *Devil Girl from Mars* (1954), *The Woman Eater* (1957), *The Mouse That Roared* (1959), *The Giant Behemoth* (1959), and Hammer's 1962 version of *The Phantom of the Opera*.

Film editor Thomas F. Boutsous, 69, who died of heart failure in Kansas City on June 26th, co-directed 1959's low-budget SF film *The Hidden Sun Demon*, and edited several other low-budget features including *The Legend of Boggy Creek* and *The Town That Dreaded Sundown*.

Actor Roberto Canedo, who died in Mexico City on June 16th, appeared in numerous Mexican films including *Doctor of Doom* (aka *Wrestling Women vs. the Aztec Ape*), *The Diabolic Duchess*, *The Ghost of the Strangler*, *The Bat Woman* and *Santo vs. the Daughter of Frankenstein*.

British film producer and writer Sidney Cole, 89, who died in England on January 25th, produced the 1945 horror anthology film *Dead of Night* and the 1952 comedy *The Man in the White Suit*, and scripted the 1955 fantasy *The Angel Who Paved Her Harp*.

Film producer and writer Jack Cummins, 49, who died of cancer in LA on April 22nd, began as an assistant director on *The Howling* and *Time Walker*, subsequently serving as producer of *Highlander II: The Quickening*, *The Addams Family* and Stephen King's *Needful Things*.

Linwood Dunn, 94, special effects cinematographer at RKO studios from the late 1920's, died of cancer in Burbank, Calif. on May 20th. He was 94. Dunn was involved in the production of *King Kong*, *She, Cat People*, *Mighty Joe Young*, *The Thing and The Devil's Rain*, and worked on the original *Star Trek*, earning a 1967 Emmy nomination.

Character actor Douglas Fowley, 86, who died at a Woodland Hills, Calif., hospital on May 21st, appeared in hundreds of films, including *Scared to Death*, *Mighty Joe Young*, *Tarzan's Peril*, *Cat Women of the Moon* and *7 Faces of Dr. Lao*, also produced and directed the 1960 low-budget horror film *Macumba Love*. Fowley was also a regular face on TV in such shows as *Topper*, *Kolchak: The Night Stalker* and *The Quark* pilot.

Comic actor Phil Hartman, 49, who starred on *Saturday Night Live* for a decade, was murdered by his wife at home in Encino, Calif., on May 28th. He also appeared in the films *Amazon Women on the Moon*, *Coneheads*, *So I Married an Ax Murderer* and *The Pagemaster*.

Josephine Hutchinson, 94, a leading lady in films of the 1930's and 40's, died in a NYC nursing home on June 4th. She was best known for starring as Elsa von Frankenstein in Universal's 1939 film *Son of Frankenstein* with Boris Karloff. She also starred as Alice in a 1932 Broadway production of *Alice in Wonderland*, and in an adaptation of Bradbury's "I Sing the

Body Electric" on *The Twilight Zone*.

Sherman Labby, 68, who died in LA on May 31st, was an illustrator and storyboard artist for the animated films *Journey Back to Oz*; and *Heavy Metal*, and as production illustrator or storyboard artist for *Prophecy*, *Blade Runner* and *The Witches of Eastwick*.

Character actor Joseph Maher, who died of a brain tumor in LA on July 27th, was featured as the butler in 1978's *Heaven Can Wait* and also appeared in 1979's *Time After Time*. His other credits include *Diary of the Dead*, the 1984 short *Frankenweenie*, the 1987 tele-film *Bigfoot, My Stepmother Is an Alien*, *The Shadow and Mrs. Attacks!*.

Black character actress Theresa Merritt, 75, who died in the Bronx, NY, after a long battle with skin cancer on June 12th, starred as Aunt Em in the 1978 musical fantasy *The Wiz*, and appeared in the horror films *The Serpent* and the *Rainbow* and *Voodoo Dawn*.

Novelist Thomas Narcejac, 89, who died in Paris on June 9th, was co-author with Pierre Boileau of over forty thrillers. Their novels adapted to film include *Les Louves* (*Demonique*), *Les Yeux Sans Visage* (*The Horror Chamber of Dr. Faustus*) and *Body Parts*.

Veteran character actress Jeanette Nolan, 86, who died of a stroke in LA on June 5th, starred in such films as *My Blood Runs Cold*, *Chamber of Horrors*, *The Reluctant Astronaut*, *The Manifou* and the tele-film *Goliath Awaits*. Her other TV credits include *Thriller*, *Twilight Zone*, *Man from U.N.C.L.E.*, *The Invaders*, *Night Gallery*, *Ghost Story*, *The Sixth Sense* and *The Incredible Hulk*.

Makeup artist Webster Phillips, 83, who died of cancer in LA on May 13th, worked on 1968's *Planet of the Apes*.

Leading actor Gene Raymond, 89, who died of pneumonia at a Hollywood hospital on May 3rd, starred in the 1930's thrillers *Zero in Budapest* and *7 Keys to Baldpate* and in a 1958 production of *Death Takes a Holiday*, was the voice of Death in 1970's *Five Bloody Graves*, and appeared on TV in *Tales of Tomorrow*, *The Outer Limits*, *Man from U.N.C.L.E.* and *The Invisible Man*.

Film and television producer and distributor Henry G. Saperstein, 80, executive producer and distributor of Japanese SF films *Frankenstein Conquers the World*, *Monster Zero*, *War of the Gargantuas* and *Terror of Mechagodzilla*, and a consultant on 1998's *Godzilla*, died recently.

Veteran actress Dorothy Stickney, 98, who died at her home in NYC on June 2nd, appeared in the 1944 classic ghost story *The Uninvited*, and was also featured in episodes of TV's *Lights Out* and *Alfred Hitchcock Presents*.

Actor and makeup effects artist Mark Williams, 38, who died of respiratory failure on May 27th, worked on *The Fly*, *Aliens*, *Island of the Alive*, *The Abyss*, *The Brain*, *Blue Monkey* and *Terminator 2: Judgment Day*. Williams also appeared in *Terminator 3: Return to Salem's Lot* and 1997's *The Borrowers*. Shortly before his death he had been named head of Full Moon Pictures' special effects department.

Leading actor Robert Young, 91, who died at his home in Westlake Village, Calif., on July 21st, though best known for TV's *Life with Father* and *Marcus Welby, M.D.*, also appeared in several fantasy films in the 1930's and 1940's including *Miracles for Sale*, *The Canterville Ghost* and *The Enchanted Cottage*. —Harris M. Lentz III

INTERVIEW: TANYA HUFF

Continued from page 10

Quarter without first reading *Fifth Quarter* because although it's pretty much a different plot *No Quarter* is a direct sequel to *Fifth*.

The short answer would be, I try very hard to make the books stand alone but I think they give a



Ian
Gunn's
Corner

richer experience if read in series order.

SFC: I know you've written some short stories featuring your popular vampire series detective Vicki Nelson; do you ever explore any of the other worlds you've created in short stories?

Huff: Not yet, but I may.

SFC: You've written a few short stories now about an assassin named Terizan and a legendary swordswoman named Swan. Will we eventually see a novel about them?

Huff: Probably not. Because a short story is, well, short. I can use characters that would never be believable over the length and complexity of a novel. Writing a novel about Terizan and Swan would be like make a movie out of a sit-com. I'm not saying it can't be done, it just can't be done well.

SFC: When you sit down to write—or wherever it is you come up with your ideas for fiction—do you more often think in terms of novels or in terms of short stories? How does a novel happen for you? Is it a character (say the sassy cat, Austin, in *Summon The Keeper*) or an idea that usually gets things started? How does it grow from there?

Huff: Most of the ideas that just smack into me from out of the ether are novel ideas. Sometimes they're based on characters and I have to come up with something for them to do (like in *The Fire's Stone*) and sometimes they're based on an idea and I have to come up with the characters to set that idea in motion (like *Sing The Four Quarters*) but mostly it happens over time and is too organic a process to really say which came first.

Since all the short stories I've written lately have been for a specific market, their genesis has been more tightly crafted than that of the novels and the idea—presented by the editor requesting the story—has come first. For example, the story in *Elf Fantastic*, had to be about high elves. I had no handle on it at all until I was watching the Atlanta Olympics and saw that Sprite ad with the basketball players walking along while a voice-over told how they were looked up to, because they were tall, real tall. High elves are tall. Then I got the title, *A Midsummer Night's Dream Team* and the story wrote itself.

SFC: Your novels seem to alternate between books on a human scale (following events in the lives of one character) and those which are on an epic scope (the fate of the world hangs in the balance). For instance, *Child Of The Grove* was more of an epic tale, the fulfillment of a prophecy and how this affected the entire kingdom, as opposed to its sequel, *The Last Wizard*, which was more about Crystal and what happened to her, her emotional growth from beginning to end of the book. Do you have a preference for writing either of these kinds of books?

Huff: I definitely have a preference for books on a human scale. I've really only done two that involved the traditional fantasy theme of good and evil battling it out for the fate of the world—*Child Of The Grove* and *Gate Of Darkness, Circle Of Light*. Mostly I think I write about how people manage to do the best they can.

SFC: Does whether you're writing high fantasy or contemporary fantasy influence the scope of the book?

Huff: No. I just tell the story I have to tell.

SFC: How about in your reading: do you prefer books with grander epic scale that work on a large canvas, or books that stick close to one character and explore her or his psyche in depth?

Huff: That mostly depends on the mood I'm in. Sometimes, there's nothing like epic scale to put your own problems in proportion and sometimes I really don't give a damn about the fate of the world, I just want to get through today. That said, epic scale doesn't work for me without one or two in depth characters.

SFC: Is there a difference, for you, in the kinds of stories you choose to tell—high fantasy vs. contemporary fantasy? In terms of the themes underlying the story, are these determined in part by the setting, or can you explore the same regions of the human heart and mind regardless of what subgenre you're working in? Do you have a preference for one over the other?

Huff: I don't actually think about the themes underlying my stories. I just climb in and tell the tale so in that respect, there's no difference at all. In fact, I'd argue that I haven't actually written any high fantasy. My books just aren't archetypal enough, the scale is always a human scale even when good and evil are battling it out for domination of the world.

SFC: To split hairs for a moment, I know you've written horror—vampires, werewolves & ghosts (oh my)—and fantasy—urban, sword & sorcery, etc.—but have you ever written anything that might be considered science fiction: aliens, robots, psi, nuts-and-bolts tech, etc.? Do these kinds of stories simply not appeal to you? Do you think you tell a different story because of the fantasy or supernatural elements that you would with a hard SF tale—or a mainstream story?

Huff: I've written one short space opera, "The Chase Is On," originally published in *Amazing Stories*, July 1989 which will be reprinted in a collection from Meisha Merfin called *What Ho, Magic!* out in early 1999, and as soon as I finish *The Quartered Sea* (DAW, Spring 1999) I'll be starting a novel length space opera. While I enjoy reading hard SF, I'll never write one because I haven't a strong enough background in the sciences. It's all very well to say you can look things up or talk to scientists but you still have to know enough to understand what they're saying and then build a believable story out of the information.

SFC: How about mysteries? Do you read non-SF/mystery mysteries? Have you ever thought of writing them? I've often heard mystery buffs online or at conventions remarking that "they don't normally read that sort of stuff"—meaning fantasy or vampires—but they love your Vicki Nelson mysteries.

Huff: I enjoy reading mysteries and when I get a little older, I plan on becoming the Agatha Christie of Prince Edward Island. Well, the names will change of course...

SFC: How do you research your cop data for the Vicki Nelson mysteries?

Huff: I have a lot of books and a good friend who was associated with the Metropolitan Toronto Police. Also, I have absolutely no hesitation in phoning police stations and asking stupid questions. I've never spoken to anyone who wasn't willing to help. Some of them were a little confused but they were still willing to help.

SFC: How much research, in general, do you do? Do you enjoy researching? Does it interfere with the writing of the novels?

Huff: I research until I have enough general information to begin, this usually takes about a month, then I research specific points as they occur. Often new bits of research will lead you into new plot points and take the story in directions that hadn't occurred to you before you found out that crucial bit of information.

SFC: What are your writing habits? Do you treat writing as a job? Do you write every day? Some people can write anywhere, on whatever is handy. Is that true for you, or do you need to be someplace special in order to write, or have specific tools or other things around you?

Huff: I write from one to six every afternoon. I sit down in my nice quiet office, at my five year old computer, check my e-mail, then exit into DOS and type happily away in the word processing program I started using ten years ago.

I can research anywhere, but I've gotten pretty inflexible about the actual writing.

SFC: How does it work, when you're working on a novel, in terms of short stories: can you also write them, or does it disrupt the flow of the novel? Do you write your daily quota of pages on the novel before turning to the story? Set the novel aside for a few days to write the story?

Huff: If I have a short story due, I end a chapter then set the novel aside while I write it. When I finish the story, I go back to the novel, read everything I've written thus far, then pick it up again. One or two such interruptions aren't a problem, but there comes a time when the novel has to be finished before anything else can be done or the whole thing falls apart like a house of cards.

SFC: You wrote briefly (for my AIDS benefit cookbook *Food For Life*) about being a cook in the Canadian Naval Reserve and making coleslaw for the Queen. Can you talk a bit more about that experience of being in the Navy, and what sorts of other jobs you've held, over the years, before and/or during your career as a writer?

Huff: Well, I loved being in the Naval Reserve, and not only because I loved not having to decide what to put on in the morning. At it's best, the military can be like a family. Come to think of it, at it's worst the military can be like a family.

As for other jobs, I've been a bartender, had a myriad of retail positions including managing Bakka Books, Toronto's science fiction book store. I was also a security guard, a security dispatcher, sold sunglasses from a pushcart, and edited a very strange little magazine. Not very unusual compared to a lot of writers...

SFC: What is it like living with another writer? Do you ever find this to be a conflict of interest between you—both of you are in the middle of a novel and therefore neither has the spare mental energy to do the dishes—or instead that you can empathize with the...more eccentric aspects of being a writer (waking up in the middle of the night and getting out of bed to write furiously, etc.)

Huff: Neither Fiona nor myself are particularly eccentric. If one of us gets out of bed in the middle of the night it's usually to open or close a window. And we don't waste much mental energy on housework no matter where we are in a book. Okay, I admit it, you forced it out of me, we're slobs. The best part about living with another writer is that she knows I'm working when I'm drinking tea and staring at a blank screen.

SFC: There is often a highly-ordered moral structure to the worlds you write about, and often characters have to fulfill—willingly or not—a destiny or prophesy they were born to or had thrust upon them. What is your own religious background, and in what ways do you think this has influenced your work? Did you grow up learning lots of superstitions, or did you come to those—which you often use as details in your work—later in life?

Huff: I'm an Anglican. A lapsed Anglican, I suppose, since I haven't been to church in years. I like to think I used those years in church—I was in the choir and I had years of perfect attendance because it was the only place in the world where they had to let me sing out loud—as a spring board to a personal relationship with a higher power, or powers, and I think that relationship is out there for all to see in my work.

SFC: You have your own fan club newsletter now, *Nine Above*, edited by A. J. Potter. How did it feel when you were first approached by A. J. about giving permission to let this happen?

Huff: I thought it was pretty cool. I still think it's pretty cool.

SFC: What can we look forward to, in the coming months and years, when the publishing industry catches up to what you're writing now?

Huff: In the fall of '98 DAW is putting out an omnibus edition of *Child Of The Grove* and the *Last Wizard* called *Wizard Of The Grove* (with an absolutely beautiful new cover!). In early spring '99 Meisha Merlin Publishing is putting out a collection of most of my short fiction, (including a brand new Vicki Nelson story) called *What Ho, Magic!* I'd just like to say that "ho" has a completely different meaning in Canada. *The Quarter Sea* which is a stand alone but it works better if you've read the other *Quarter* book, will be out from DAW in the late spring, early summer '99. And somewhere in there is six Magdelene and two Terizan stories, plus a brand new Terizan story, will be out from Tesseracts Press.

After that, the space opera.

A CONVERSATION WITH PAUL LEHR

Continued from page 29

just to help me out a little bit. I also worked in New York part time, tearing down the insides of brownstones.

SFC: Certainly not suitable work for an artist.

Lehr: Actually I think it was quite suitable, in the sense that anything that you do in life helps you form your thoughts about things. I've had plenty of different kinds of jobs in my life. I can't even begin to tell you how many. I look back upon those days now, with great understanding how they helped form the way I feel and think.

In the middle '60's I started to teach but it really didn't amount to much. Jim Avati was a pioneer of paperback book art—I met him through Stanley. Somewhere along the line we decided to open up a little local artist's workshop for anybody who might want to study basic painting. It didn't last long; I don't think it lasted a year.

SFC: When did you become aware of SF?

Lehr: I was aware of Powers, of course. Outside of Powers, when I started, I don't believe there was any significant work being done—that I knew of.

SFC: Certainly there wasn't really enough SF around at that time for it to support more than a few artists.

Lehr: That's right. In fact, almost all the books were done by Powers at that time.

SFC: Probably your most active period in the paperback market was in the mid and late '60's. When I came into the business in the late '60's, we were very much in evidence on the paperback racks.

Lehr: The late '60's were very lucrative for me. But it was mostly through the one publisher, Berkley, I had complete freedom; more than I'd had in all my commercial art experience. I never had a better relationship with a company, and a nicer way of working. It was almost totally left up to me to do whatever I wanted. No artist can ask for more than that.

SFC: I hope I don't embarrass you by saying you were in fact one of my early heroes. I'd been, of course, fond of Powers. At the time, I didn't really know enough, was not perceptive enough, about artistic styles to isolate his work as being the work of the same man, but I responded to his covers in a consistent way. And in those days they cropped names off, so there was seldom even a signature on the art. By the time I began my professional career, the person who was most prominent in the field was *you*, and I was really fond of the things that you were doing, because you had a way of creating a mood in your paintings which transcended its being mere illustration. That's been one of your greatest

virtues as a science fiction illustrator.

Lehr: Well, I've never considered myself a good illustrator. I've always considered myself an artist.

SFC: [laughs.] That's good. I'd like you to define that a little bit more for me. There's this running dialogue among fine artists and illustrators as to the relative virtues of each.

Lehr: Fine art, commercial art, I just call it art, and I think one must be an artist first. You have to have something to say in a philosophical sense; strong feelings and personal observations. If you don't have that the work's nothing but technique. With technique you have a rather common blandness. In other words, you can't tell who did what, the work takes on a sameness.

SFC: Are you fond of SF? It's something that you've been identified with. Do you feel comfortable with it?

Lehr: Yes, I like it. I like to do [SF]. I like to do paintings for it because of the creativeness that goes with it; the freedom that should go with it. There's an imagination you can project into it, whereas with some other types of illustration, I don't have that feeling. For me to do a western would be outrageous. Not that I wouldn't like to paint a landscape, but if I want to paint a landscape, it'll either be a landscape that's in my mind and imagination, or it'll be one that I live with, around me.

SFC: There's always been something rather challenging about making something that doesn't exist look like it does that's given SF that special quality.

Lehr: Also the opportunity to invent symbols, and invent moods, and invent little aesthetic excitements that don't really exist in other forms of illustration.

SFC: You are one artist who relies heavily on a schematic vocabulary. The shadow figures and the lumpy buildings which are so characteristic of the things that you do: the all-seeing eyes and—

Lehr: Yes, those are all symbols that mean something to me.

SFC: The peculiarly paranoid vision that comes across in your paintings of technology, is that many of your machines are insectile or have all-seeing eyes attached to them. Is this a philosophical statement, Paul?

Lehr: You're damn right. Machines drive me up the wall. Machines are cantankerous, they have personalities; they skin your knuckles when you try to fix them. I was changing the oil in my car a couple of weeks ago, and I banged my head; got a black eye for two weeks. Although I'm a user of machines, like almost everybody else in our society, I have mixed feelings about them. There is something perverse about them at the same time that their use is so important.

SFC: I tend to see this all-seeing eye as a symbol of the depersonalization that comes with advanced technology, and the invasion of personal privacy. One of the finest SF paintings I've ever seen is your spidery machine from *The Starship Troopers*. You are such a fine colorist and you utilize color as a major factor in creating mood.

Lehr: Basically, pastel shades show a certain feeling, a softness, and a femininity and more violent values and harsh colors denote a more savage content.

SFC: You use a variegation in your paint field; I assume you use sponge work and a spatter technique.

Lehr: I used to use spatter a lot, but I cut that out; now I use acrylics and just dash in with a big brush. The last couple of years, I've been using acrylics.

SFC: There was a period when you were using very highly saturated colors, like day-glo—

Lehr: I only did that for a short period to try

them out, and I got into trouble with reproduction, so I stopped doing it. Occasionally I'll put a little speck of day-glo here and there. Normally I'll lay down an analogous color scheme and then draw into it other values, establish space, foreground, background, figures or whatever. But when I do the finish, I usually have an approved sketch. I'll do about 20 or 30 minutes of frenzied work, and I'll approximate that sketch in a much larger size. And from then on it's just sheer labor.

SFC: Do you not isolate specific areas? So you work fairly opaquely these days?

Lehr: I used to do things like that. Now I just strictly paint the thing. Unless, for instance, there'd be a real bright hot spot or something that I want, then I'll plan for that, where I need a real brilliant touch. And I'll try and bring that through from underneath, but that's about the only time.

SFC: I have favorite Paul Lehr paintings that stand vividly in my mind. Are there paintings of yours—and I'm talking now mostly about your SF work—which stand out in your mind as really capturing what you intended to capture? I'll give you examples. *The Door into Summer*, to me, is a pioneering effort. And it's so consistent with what Meltzoff had done in the Heinlein series for New American Library, and yet it's so uniquely your own. I see that in *Grimms World*; I see that in *Starship Troopers*. These paintings all represent various different aspects of your work.

Lehr: Yes, they have a different identity. *The Door into Summer*, that period was heavily influenced by Meltzoff, but when I got into the '60's working for Berkley, those paintings got totally away from him.

SFC: Do you recognize these works as more outstanding works of yours?

Lehr: Well, I don't know—I don't have them in front of me. I don't even have a proof or the book in front of me with what I've done. It's real hard for me to think of particularly favorite ones now. If I were to look through a book of them, I could probably pick them out, but I always did them, and then forgot them. I didn't even bother to pick up the originals for years. I just felt that I had done the job and that was the end of it.

I was busy doing other paintings of my friends, and people around me, and landscapes and other things that I was interested in, and I started to get into sculpture, and these things really occupied my mind.

The commercial, the science fiction things, were my livelihood, and I approached them as a job to be done. My interest was there while I did them, but then disappeared when they were done. I've never spent that much time thinking about whether this one was important, or whether that one was... I did have favorites. *Starship Troopers* and some of those I liked...but it's very difficult for me to talk about them in that sense.

SFC: When you began to break away from the influence of Meltzoff and develop your own identity, there were certain elements in your paintings which had a surrealist flavor. Generally, when I speak of your work, it's usually in reference to this unique section of SF art, which is surrealist-inspired. The elements which I see as being surrealist are the use of schematics, the intense mood qualities of your paintings, and most especially, the amorphous shapes which dominate the landscapes. Were you influenced by or at least aware of the surrealist painters who were active during the early part of your career?

Lehr: I know fine art, people like Dali, but I did not work consciously from their ideas. Those are all just symbols of mine that I projected from my own feelings, really, from things that I've seen in real life.

SFC: The surrealist painter who had the most profound influence on people working in your genre—specifically Powers and Schoenherr, and I

would even think yourself—was Yves Tanguy.

Lehr: No, absolutely not to me. I never even really cared for his work, frankly.

SFC: That's remarkable, because there is a similarity. I don't believe that what you do is derivative, but there's a similarity in the usage of amorphous shapes, of these sometimes almost architecturally-impossible forms, which contribute to that mood of other-worldliness in your paintings.

Lehr: Possibly—I know they come from my observance of natural forms. It just would never occur to me to look at the way SFC's work, in terms of doing an SF painting. Science fiction really is a projection of reality, of the world we live in. I see SF all around me, out when I walk in the woods, look in the sky, or look at old buildings or cars or animals. There are parts of things; there are whole entities that inspire an SF form to me; if I could call it a science fiction form. I know, even with my sculpture—I don't look upon that in the SF sense at all, but the forms are—a projection of things that I observe.

SFC: Tell me about your sculpture, Paul. When did you become interested?

Lehr: It started in the middle '60's, with plaster and clay. I did large figures that were very rough, not finely done, not detailed, with great gestures—they all had an attitude to them. I got into wood-carving and stone-carving when I moved [to Pennsylvania]. That was in '68. I really started carving in '70.

SFC: I remember once you had just purchased an apple orchard.

Lehr: Yes, and boy oh boy, was that great! For twenty bucks I got enough wood to last me for five years. I made probably 25 or 30 large sculptures out of that apple orchard. That was one

of the best investments I ever made in my life.

SFC: Obviously you have a philosophy toward what you do.

Lehr: Well, we're really talking about something that's so complex we could really talk about it for a week or a month. But basically I trust my own thoughts and feelings, my own viewpoints on things. I trust. I don't worry about whether anybody else agrees or likes or not. I form the things into symbols—my carvings are really symbols of me, of my attitudes, of what life means to me. This sounds sort of pontifical, but I don't really know how to put it. Simply put, I trust my feelings, and I work hard to see that they come through truthfully.

SFC: People are astute enough to recognize that there are levels of complexity below the surface in almost anything they look at. The evolution that's occurred in film in the sense that it's now being recognized as an art form, has educated the average person to the fact that there are levels of manipulation going on in film.

Lehr: Also, there's the whole world of the subconscious. I'm not the kind of artist that likes to plan things down to the last move; there's got to be adventure all through the creation of the piece. There's got to be uncertainty, and unknowing quality. I think art that you can describe in an intellectual way, in a verbal way, loses an awful lot. It's not as strong an art as the art that leaves many questions.

SFC: Any final comments?

Lehr: We all just do what we do and try to do our best. We don't really often know what we're doing. Other people pick it out for us.

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Nov. 20-22. *Boz-Con/Beneluxcon* 23. Golden Tulip Hotel, Bergen op Zoom, Netherlands. Intl.

GoH: Tad Williams. Dutch GoH: Peter Schapp. Belgian GoH: Eddy C. Bertin. Fee: f65/f20/\$32.50. Contact (checks to): NCSF Conventions c/o Annemarie van Eywck, Obrechtstraat 4, 2517 VT Den Haag, Netherlands, <vntent@few.cnr.nl>.

Nov. 21. *Virtual-Con I*. On-line with various SF authors, including F. Paul Wilson, L. Neil Smith, J. Neil Schulman, Victor Milan, Brad Linaweaver, Victor Koman, James P. Hogan. Fee: \$25. Contact: <don-tiggre@utah-inter.net>, <www.lt.org>.

Nov. 25-27. *LosCon 25*. Airport Hilton, Burbank CA. GoH: David Brin. Artist GoH: Sue Dawe. Fan GoH: Marjii Eilers. Fee: \$35 to 10/31, \$40 add. Contact: *LosCon 25* c/o LASFS, 11513 Burbank Blvd., N. Hollywood CA 91601, <loscon24@aol.com>, <www.lasfs.org/loscon24>.

Nov. 27-29. *SilCon*. Westin Hotel/Con. Center, Santa Clara, CA. Writer GoH: Sharon Lee, Steve Miller. Artist GoH: Brian MacIntee. Science GoH: Dr. Maxwell Hunter. Absent GoH: Jake McFarland. Fee: \$35 to 11/20, \$40 add. Write: A Wrinkle in Time, 1012 Morse Ave. #15, Sunnyvale CA 94089, (408) 541-0358, <silicon@awit.com>, <www.writcon/silicon/index>.

Dec. 4-6. *SMOFCOn* 16. Radisson Inn North, Colorado Springs CO. For conv. planners. Fee: \$50 to 11/15, \$60 add. Contact (checks payable to First Friday Fandom): SMOFCOn 16 c/o Kent Bloom, 1245 Allegheny Dr., Colorado Springs CO 80919-1516, <Kent.Bloom@internetMCI.com>.

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Jan. 8-10. *Gafik* 1. Ramada Inn Atlanta Airport So., College Park GA. GoH: Juanita Coulson. Interfuk G: Glenn Simmer. TM: Lee Billings. Fee: \$20 to 12/15, then \$40. Contact: Gafik c/o Michael Liebmann, 2175 Lenox Rd #B-5, Atlanta GA 30324, <www.worldcompuserve.com/homepages/dell_stinnet>.

Jan. 8-10. *Arisia '99*. Western Copley Place, Boston MA. GoH: Roger MacBride Allen. Artist GoH: Gary Lippincott. Fan GoH: Patrick & Teresa Nielsen Hayden. Fee: \$30 to 11/15, more add. Membership limited. Contact: Arisia Inc., 1 Kendall Square #322, Cambridge MA 02139, <info@arisia.org>, <www.arisia.org>.

Jan. 14-17. *Future Con/Con: Paws Across the Bay*. Westin, Santa Clara. CA. Anthropomorphic con. Fee: \$30 to 12/1, \$35 add. Contact: Further Confusion, Box 1299, Cupertino CA 95015-1299, <info@furtherconfusion.org>, <www.furtherconfusion.org>.

January 15-17. *ChattaCon XXIV*. Clarion River Plaza, Chattanooga TN. GoH: John Barnes, Barbara Hambly. Artist GoH: Bob Eggleton. Special GoH: Bruce Sterling. Regional Artist GoH: Diana Sharples. TM: Wendy Webb. Fee: \$25 to 11/15, \$30 to 1/1, \$35 add. Contact: ChattaCon XXIV, Box 23908, Chattanooga TN 37422-3908, (770) 578-4641, <chattacon_info@mindsping.com>.

Jan. 22-24. *Polatich* 8. Doubletree Gateway Hotel, Eugene OR. Memorial GoH: Jo Clayton. Fee: \$30 to 12/31, then \$35. Contact: Polatich 8, 355 Howard, Eugene OR 97404, (541) 607-121 [hurl?], <lmagcrg@efn.org>, <www.efn.org/~polatich>.

Jan. 23-25. *Vintage ConFusion* 25. Van Dyke Park Suites, Warren MI. GoH: Lois McMaster Bujold. Artist GoH: Doug Chaffee. Science GoH: Dr. Carl Dierassi. Fan GoH: Nancy Tucker Shaw. TM: Howard DeVore. Fee: \$25 to 12/1, \$30 add. Contact (checks payable to AASFA/ConFusion): ConFusion, Box 8284, Ann Arbor MI 48104, (734) GURU-PHD, <www.stillyay.org>.

Feb. 12-14. *Boskone* 36. Sheraton Tara, Framingham MA. GoH: Connie Willis. Official Artist: Stephen Yuill. Special Guests: Teddy Harvia, Diana Thayer. Featured Filkers: Ed Stauff, Mary Ellen Wessels. Fee: \$35 to 1/15, more add. Contact: Boskone 36, Box 809, Framingham MA 01701-0203, (617) 625-2311, <www.NESFA.org/Boskone>, <boskone@nesfa.org>.

May 26-29. *CostumeCon XVII*. Hilton, Cherry Hill NJ. Fee: \$65 to 1/15, more add; supporting \$25. Contact: CostumeCon XVII, Box 34739, Philadelphia PA 19101, <ccxvii@aol.com>, <www.libertynet.org/dvcc/ccxvii.html>.

March 4-7. *World Horror Conv*. 1999. Marriott

North Central, Atlanta GA. GoH: Michael Bishop, John Shirley, Lisa Snellings. TM: Neil Gaiman. Fee: \$75 to 215, \$190 ad. Membership limited to 1,000. Contact: World Horror Con '99, Box 148, Clarkston GA 30021-0148, fax (770) 623-6211, <horrorcon@aol.com>, <www.worldhorcon.org>.

Mar. 17-20, 20th Int. Conf. On The Fantastic. Airport Hilton, Ft. Lauderdale FL. GoH: Brian Aldiss. Special Guest: Kim Stanley Robinson. Fee: \$100. Contact: IAFA, Florida Atlantic Univ., College of Humanities, HOU B-9, 500 NW 20th, Boca Raton FL 33431, <ebbs.english.vt.edu/iafa>.

Mar. 19-21, MillenniCon Minus 2. Blue Ash Hotel, Cincinnati OH. GoH: Ben Bova. 1999 First Fandom Reunion. Fee: \$28 to 228, \$30 ad. Contact: MillenniCon, 143 Schloss Lane, Dayton OH 45418, (513) 933-0452, <millennicon@mvf.org>, <www.mvf.org>.

Mar. 28-30, London Int Bookfair '99, Olympia Exhibition Center, London, UK. For publishers, booksellers, literary agents, librarians; not open to the public. Fee: £10. Contact: London Int Bookfair, Oriel House, 26 The Quadrant, Richmond, Surrey TW9 1DL, UK, (0181) 910 7930 UK, USA (204) 480-5313, <info@libf.org>, <www.libf.co.uk>.

Mar. 26-28, MidSouthCon 17. Sheraton Four Points Hotel, Memphis TN. GoH: James P. Hogan. Artist GoH: Joy Marie Ledet. TM: Cullen Johnson. Fee: \$20 to 1120, \$25 to 310, \$30 ad. Contact: MidSouth S&F Cons, Inc., Box 11446, Memphis TN 38111, (901) 358-9325, <www.watervally.net/midsouthcon>.

Apr. 1-4, NorwesCon 2. Doubletree Hotel Seattle Airport WA. GoH: Harry Turtle dove. Artist GoH: Richard Hescox. Society GoH: Jack Horner. Fan GoH: Jack L. Chalker and Eva Whitley. Fee: \$45 to 1030, \$50 to 228, \$55 ad. Membership limited. Contact: NorwesCon 2, Box 68547, Seattle WA 98168-0547, <cnw@eskimo.com>, <www.webwithcon.com/norwescon>.

Apr. 1-4, Convergence X. Town & Country Hotel, San Diego CA. Furry fan con. GoH: Cynthia McQuillin, Mary Hanson-Roberts, Patricia C. Wrede. Fee: \$25 to 111, then \$30, \$35 ad. Contact: Convergence, Box 1958, Garden Grove CA 92642-1958, (714) 530-4993, fax (714) 530-2554, <info@convergence.com>, <www.convergence.com>.

Apr. 2-4, MiniCon 34. Hilton & Towers, Minneapolis MN. GoH: Octavia E. Butler. Fan GoH: Mark and Priscilla Olson. Bookseller GoH: David Nee. Fee: \$30 to 1030, \$40 to 214, \$70 ad. Contact: Minicon 34, Box 8297 Lake St St, Minneapolis MN 55088, <request@minicon34.mnsmf.org>, <www.mnsmf.org/minicon34>.

Apr. 2-4, BaltiCon 33. Omni Inner Harbor Hotel, Baltimore MD. GoH: David Weber. Artist GoH: Jennifer E. Weyland. Fee: \$35 to 1231, \$40 to 313, \$45 ad. Contact: BaltiCon 33, Box 686, Baltimore MD 21203, (410) 563-2737, <balcon33@aol.com>, <www.balticon33.org>.

Apr. 2-5, ReConvene/50th British Natl. SF Conv. Adelphi Hotel, Liverpool UK. GoH: Peter S. Beagle, John Clute, Jeff Noon. Artist GoH: Ron Tiner. Fee: £15 supporting to 31 Jan., then £25; £30 attending to 31 Jan., £50 to 28 Feb., £80 ad. Contact: ReConvene, 3 West Shrubbery, Redland, Bristol BS6 6SZ, UK, <cmcyhelle@freedrake.demon.co.uk>.

Jun. 11-13, I-Con 18. SUNY, Stony Brook NY. GoH: Harlan Ellison, Louis McMaster Bujold, James P. Hogan, Michael Stackpole, Tim Powers, Liz Danforth. Fee: \$22 to 1115, \$26 to 315, \$32 ad. Contact: I-Con, Box 6045, Stony Brook NY 11790-0550, (516) 632-6045, <info@iconsf.org>, <www.iconsf.org>.

Apr. 16-18, ErieCon 1. Fallview Resort, Niagara Falls NY. Int'l GoH: Brian Lumley. North Am. GoH: Joseph Sherman. Fee: \$30 to 131, then \$55. Contact: Buffalo Fantasy League, Box 412, Buffalo NY 14226.

Apr. 16-18, To Be Continued... The Day the Flamingo Stood Still. Ramada Inn, So. Bend IN. GoH: Mickey Zucker Reichert. Artist GoH: Robin Wood. Filk GoH: Stephen McDonald. Fan GoH: Tracy Lundquist. Fee: \$29 to 1231, \$25 to 41, \$30 ad. Contact: Midwest SF & Fantasy Assoc., Box 11231, So. Bend IN 46634, (219) 272-7499, <msffa.1@nd.edu>, <www.nd.edu

/msffa>.

Apr. 24, 3rd Annual Fantastic Pulp Show. Lillian Smith Branch Library, Toronto ON, Canada. Fee: \$25. Contact: Jamie Fraser Books, 247A Queen St W., 2nd fl., Toronto ON M5V 2A5, Canada, (416) 598-7718, <Fraser@interlog.com>.

May 1-3, Book Expo America. Convention Center, downtown hotels, Los Angeles CA. Annual convention for booksellers, publishers, etc. Contact: BEA Convention Services, 383 Main Ave, Newark CT 06101, (203) 840-5614, <inquiry@bookexpo.readers.com>.

May 7-9, X-Con 17. Olympia Resort & Spa, Oceanmowoc WI. Author GoH: Kevin D. Randle. Artist GoH: Jim Groat. Fan GoH: Maria Pavlac. Fee: \$25 to 41, \$40 ad. Contact: X-Con Ltd., Box 334, So. Milwaukee WI 53172-0334, <conlimitad@aol.com>.

May 14-16, Oasis 12. Radisson Hotel, Orlando FL. GoH: Jerry Pournelle. Artist GoH: Vincent Di Fate. Fee: \$20 to 171, \$23 to 41, \$26 ad. Contact: Oasis, Box 940992, Mailfold FL 32794-0992, (407) 263-5822, <www.oasisf.org>.

May 21-23, VCon 24 "Life in Space?". Surrey Inn, Surrey BC Canada. GoH: A.C. Crispin and Michael Capobianco. Artist GoH: Betty Bigelow. TM: David Bigelow. Fee: \$C25 to 1031, \$C30 to 111, \$C35 to 331, \$C40 to 415, \$C45 ad. Contact: VCon 24, WCSFA, #110-1855 West 2nd Ave., Vancouver BC V6J 1J1, Canada.

May 21-23, The Literary Congress. Convention Center, downtown hotels, Phoenix AZ. Convention for booksellers, publishers. Contact: The Literary Congress, 2667 Hyacinth St, Westbury NY 11590, (516) 338-6312, fax (516) 333-0689, <readingent@aol.com>.

May 22-24, EuroCon 99/11th SF Days North Rhine-Westphalia. Hosting German Natl SF Con. Harenberg City Center, Dortmund, Germany. GoH: thea. Fee: DM 99/E33 to 1231, DM 129/E43 to 520, more ad. Contact: Germany: SF Tage e.V., Convergence X, DO, Act. Nr. 371 005 811, Ireland/UK: Mike's Account for German Conventions, Barclays Bank, Portsmouth Group, P.O. Box 6, Portsmouth PO6 3DH, acct #09080822. D-44287 Dortmund, Germany, <SFTageNRW@cbg.de>, <www.cbg.de/sf-tage-nrw>.

May 22-24, LibertyCon 13. Ramada Inn So., East Ridge TN. Limited to 400 attendees. GoH: thea. Artist GoH: David Mattingly. Special GoH: Cheryl Mundus. MC: Wilson Bob Huggins. Fee: \$25 to 5/8, then \$35, more ad. Contact: LibertyCon 13, Box 695, Hixson TN 37343, (423) 842-4363, <bsraker@cdc.net>, <www.cdc.net/~libcon>.

May 28-31, WisCon 23. Concourse Hotel, Madison WI. GoH: Mary Doria Russell, Terri Windling. Limited to 850 members. Fee: \$30 to 315, \$40 to 5/1, \$50 ad. Contact: SF3, Box 1624, Madison WI 53701-1624, (608) 233-8850, <wiscon@concom.org>, <www.sfg.org/wiscon>.

Jun. 13-Jul. 24, Clarion SF & Fantasy Writers' Workshop. Michigan State Univ., E. Lansing MI. Deadline: 4/1. Contact: Clarion Co Lyman Briggs School, E-193 Holmes Hall, MSU, E. Lansing MI 48825-1007, (517) 355-9598, fax (517) 353-4765, <shenda3@pilot.msu.edu>, <www.msu.edu/~lbs/clarion>.

Jul. 1-4, 23, Odyssey Summer Fantasy Writing Workshop. New Hampshire College, Manchester NH. Contact: SASE to Odyssey, 20 Levesque Lane, Mont Vernon NH 03057, phone/fax (603) 673-6234.

June 11-17, Ad Astra 19. Hotel Iba, Toronto ON. GoH: Nancy Kress, Fred Saberhagen, Charles Sheffield. Artist GoH: Bob Eggleton. Editor GoH: Scott Edelman. Fan GoH: Lloyd and Yvonne Penney. Fee: thea. Contact: Ad Astra 18, Box 7276, Stn. A, Toronto ON M5T 1X9, Canada, <terra.phys.yorku.ca/~white/adastra>.

Jun. 21-Jul. 31, Clarion West SF & Fantasy Writers' Workshop. Central Community College, Seattle WA. Deadline: 4/1. Contact: Clarion West, 340 15th Avenue East #350, Seattle WA 98112, (206) 322-9083, <selenite@Compuserve.com>.

Jul. 2-4, Convergence. Radisson South, Bloomington MN. GoH: thea. Fee: \$20 to 1231,

\$25 to 5/31, \$40 ad. Contact: Convergence, Box 13208 Dinkytown Stn, Minneapolis MN 55414, (612) 996-9224, <Converge99@aol.com>, <www.convergence.com>.

Jul. 9-11, ConCerto 99/9th NorthEast Filk Con. Marriott, Westborough MA. GoH: Bill & Brenda Stanton. Listener Guest: Mike Browne. TM: Ed Hutnick. Fee: \$35 to 4/15, then \$40. Contact: Ellen Kranzer, 18 Cottage St., Arlington MA 02474-5504, <ccrazy@world.std.com>, <www.lovesong.com/massfilk>.

Jul. 30-Aug. 1, RiverCon XXIV. Executive Hotel West, Louisville KY. GoH: Esther Friesner. Artist GoH: Gary Williams. Fan GoH: Pat & Roger Sims. TM: Lawrence Watt-Evans. Fee: \$25 to 7/15, then \$35. Contact: RiverCon XXIV, Box 58009, Louisville KY 40268-0009, <RiverconSF@aol.com>, <members.aol.com/raeroeh/rivercon.html>.

Aug. 6-8, CrescentCityCon 14/DeepSouthCon 37. Best Western Landmark, Metairie LA. GoH: Mike Resnick. Fan GoH: Toni Weisskopf. Gaming GoH: Steve Jackson. Special Guest: Barbara Hamblin. TM: George Alec Effinger. Fee: \$35 to 3/21, \$40 to 7/14, \$50 ad. Contact: CrescentCityCon, Box 52622, New Orleans LA 70150-2622, <www.fatsnake.com/cccc>.

Aug. 6-8, Monster Rally '99/1st World Horror Film Convention. Crystal City Hyatt, Arlington VA. GoH: Christopher Lee, Forrest Ackerman, Zachery Lee. Artist GoH: Contact (checks to): Panax Co. John Sell, 12118 Little Patuxent Pkwy #1, Columbia MD 21044, (410) 665-1198, <www.fanex.com>.

Aug. 13-15, WinCon/WUnion 1999. King Alfred's College, Winchester UK. GoH: Diana Wynne Jones. Fee: £20 attending, £10 supporting. Contact: WinCon V, 53 Havant Rd. North End, Portsmouth, Hants. PO2 7HH, UK, <wincon@pompey.demon.co.uk>.

Aug. 26-29, ConuCopia/1999 North American SF Con (NASFiC). Marriott, Anaheim CA. GoH: Jerry Pournelle. Editor GoH: Ellen Datlow. Fan GoH: Nicki & Richard Lynch. Fee: \$85 to 1231, then more. Contact: ConuCopia Co. SCIFI, Box 8442, Van Nuys CA 91409, <info@99.nasfic.org>, <www.99.nasfic.org>.



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September 2-6. **AussieCon 3/57th World SF Convention**. World Congress Centre, Centre and other hotels, Melbourne, Australia. GoH: (George R. Turner), Gregory Benford. Fan GoH: Bruce Gillespie. Fees: Supporting membership \$A45/\$US35/\$E25, attending \$A200/\$US155/\$E95 to 1 Sep 98, then more. Contact: AussieCon 3, GPO Box 1212K, Melbourne VIC 3001 Australia, or Aussiecon 3, Box 266, Prospect Hgts IL 60070-0266, USA. <www.maths.us.edu.au/staff/len/cn99>.

Sep. 25-26. **HypothetiCon: 1999**, Central Hotel, Glasgow, Scotland, UK. GoH: tha. Fee: £15. Contact: HypothetiCon: 1999, Flat 0/2, 11 Cleghorn St., Glasgow G2 5RN, Scotland.

October 8-11. **GaylaxiCon: 1999**, Hilton and Towers, Arlington VA. GoH: Diane Dunne. Artist GoH: Nancy Janda. Fee: \$50 to 8/8/99, \$60 ad. Contact: GaylaxiCon 1999 c/o Lambda SF, 656, Washington DC 20044, (202) 232-3141, <gcon1999@aol.com>, <members.aol.com/lambda sf/home>.

Oct. 12-18. **51st Frankfurt Book Fair**. Frankfurt, Germany. For editors, publishers, literary agents only. Contact: Frankfurt Book Fair, P.O. Box 10 01 16, 60001 Frankfurt/Main, Germany, +49 (0) 692 1020, <marketing@book-fair.com>, <www.frankfurt-book-fair.com>.

November 4-7. **25th World Fantasy Convention**. Rhode Island Convention Center, Biltmore and Westin Hotels, Providence, RI. Theme: "Voyages". Tickets to \$50 members. GoH: Patricia A. McKillip, Charles DeLint, Robert Silverberg, Leo & Diane Dillon. Special Guest: Samuel R. Delany, TM: John M. Ford. Fee: attending \$85 to 11/30, \$100 to 5/31, then \$125; supporting \$35. Contact (checks payable to MCFI), P.O. Box also accepted): 25th World Fantasy Con, Box 1010, Framingham MA 01701,

fax (617) 776-3243, <wfc99@mcfi.org>, <world.std.com/~sbarsky/wfc99>.

2000

Mar. 19-21. **London Int'l Bookfair 2000**. Olympia Exhibition Centre, London, UK. For publishers, booksellers, literary agents, not open to the public. Fee: £10. Contact: London Int'l Bookfair, Oriel House, 26 The Quadrant, Richmond, Surrey TW9 1DL, UK, (0181) 910 7930 UK, USA (203) 840-5313, <info@libf.co.uk>, <www.libf.co.uk>.

Mar. 31-Apr. 2. **ReConnaissance**. Grand Hotel Terminus, Bergen, Norway. GoH: tha. Fee: £20/200 Nkr/\$75. Contact: ReConnaissance, P.O. Box 1195, N-5001 Bergen, Norway, <reconnaissance@fandom.no>.

April 21-24. **2000/EasterCon**. British National SF Conv. Central Hotel, Glasgow, Scotland UK. GoH: Guy Gavriel Kay, Deborah Turner Harris, Katherine Kurtz. Fee: £25/\$45 attending, £15/\$25 supporting. Contact: 2Kon, 30 Woodburn Terrace, St Andrews KY16 8BA, UK, 2Kon c/o Ben Yalov, 3242 Tibbetts Ave., Bronx NY 10463 USA, <2kon@ides.st-and.ac.uk>, <www.theory.dcs.st-and.ac.uk/2kon>.

May 11-14. **10th World Horror Convention**. Executive Tower Inn, Denver CO. GoH: Peter Straub, Melanie & Steve Rasmie Tem, Harlan Ellison, Ellen Datlow, Dan Simmons, J. Michael Straczynski. Fee: \$75 to 12/31/98, then more. Contact: WHC 2000 Inc., Box 32167, Aurora CO 80041-2167.

May 19-21. **Son of BeachCon/DeepSouthCon 38**. Jekyll Inn, Jekyll Island GA. GoH: Jack McDevitt. Artist GoH: Ron Walotsky. Fan GoH: P.L. Caruthers-Montgomery and Larry Montgomery. Special Guest: Allen Steele. TM: Jack Haldean. Fee: \$20 to 8/8/99; \$25 to 4/30/00; then \$35. Contact: DeepSouthCon 38 c/o Son of BeachCon, Box 1271, Brunswick GA 31521-

1271.

May 26-29. **CostumeCon 18**. Sheraton, Hartford CT. Fee: \$60 to 8/31/98, \$70 to 4/23/00; supporting \$25. Contact: CostumeCon 18, 11 Winter St., Amesbury MA 01913-1515, <info@cc2000.org>, <www.cc2000.org>.

June 1-3. **Book Expo America**. McCormick Place Convention Center, downtown hotels, Chicago IL. Annual convention for booksellers, publishers, etc. Contact: BEA Customer Services, 383 Main Ave, Norwalk CT 06851, (203) 840-5614, <inquiry@bookexpo.readex.com>.

Jul. 1-4. **Conulu/WesterCon 53**. Sheraton Waikiki, Honolulu HI. GoH: Dan Simmons. Artist GoH: Ctein. Fan GoH: John Lorenz. Fee: \$45 to 6/15, then more. Contact: Conulu, 42 Aekai Place, Lahaina HI 96761, <ctrop@maui.net>, <www.maui.net/~trop>.

Jul. 28-30. **RiverCon XXV**. Executive Hotel West, Louisville KY. The final RiverCon. GoH: tha. Fee: tha. Contact: RiverCon XXV, Box 58009, Louisville KY 40268-0009, <RiverConSF@aol.com>, <members.aol.com/raehon/river con>.

Aug. 2-6. **EuroCon 2000**. Venue tha, Gdansk, Poland. Fee: \$15 to 12/31/98, then more. Contact: Krzysztof Papierkowski, Chłopska 7/107, 80-362 Gdansk-Przymorze, Poland, +48 58 555 1073, <mirek@thenuet.eu.pg.gda.pl>, Lance Oszek, 6176 Edsall Rd #73, Alexandria VA 22304, (703) 823-0514, <loszek@moon.jic.com>.

August 31-Sep. 4. **ChiCon 2000/58th World SF Convention**. Hyatt Regency, Chicago IL. GoH: Ben Bova. Artist GoH: Eggleston. Editor GoH: Jim Bae. Fan GoH: Bob and Anne Passovito. TM: Harry Turtledove. Fee: Attending membership \$140; supporting \$40. Contact: Chicon 2000, Box 642057, Chicago IL 60664, <chi2000@chicon.org>, <www.chicon.org>.

Oct. 11-16. **52nd Frankfurt Book Fair**. Frankfurt, Germany. For editors, publishers, literary agents only. Contact: Frankfurt Book Fair, P.O. Box 10 01 16, 60001 Frankfurt/Main, Germany, +49 (0) 692 1020, <marketing@book-fair.com>, <www.frankfurt-book-fair.com>.

December 29-Jan. 1, 2001. **HogmyCon**. Central Hotel, Glasgow, Scotland UK. GoH: tha. Fee: £20.01 attending, £2.01 supporting to 1/1/98, then more. Contact: HogmyCon c/o 26 Avonbank Road, Rutherglen Glasgow G73 2PA, UK.

2001

May 24-27. **SFRA 2001**. Ramada Inn, Schenectady NY. Literary GoH: C.J. Cherryh, David Weber, Jane Yolen. Artist GoH: Vincent Di Fate. Fee: \$75 SFRA members, \$100 others to 5/28/99, then more. Contact: SFRA 2001, Box 2085, Albany NY 12220-0085, (518) 456-5242, <wombat@sf.net>.

Aug. 30-Sep. 3. **The Millennium PhilCon/59th World SF Convention**. Convention Center and Marriott Hotel, Philadelphia PA. GoH: Greg Bear. Artist GoH: Stephen Yull. Editor GoH: Gardner Dozois. Fan GoH: George Scithers. TM: Esther Friedman. Fee: Attending membership \$125, supporting \$40 (worldcon voters \$60, supporters \$50), to 12/31/98. Contact: Millennium PhilCon, 402 Huntington Pike #2001, Rockledge PA 19046, <phil2001@netax.com>, <www.netax.com/~phil2001>.

Oct. 10-15. **53rd Frankfurt Book Fair**. Frankfurt, Germany. For editors, publishers, literary agents only. Contact: Frankfurt Book Fair, P.O. Box 10 01 16, 60001 Frankfurt/Main, Germany, +49 (0) 692 1020, <marketing@book-fair.com>, <www.frankfurt-book-fair.com>.

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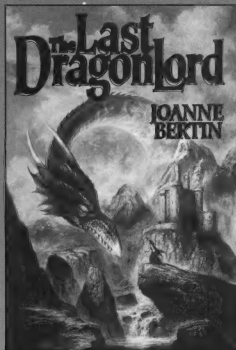
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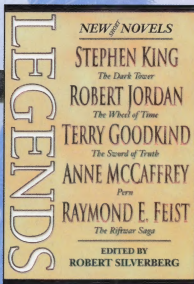


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